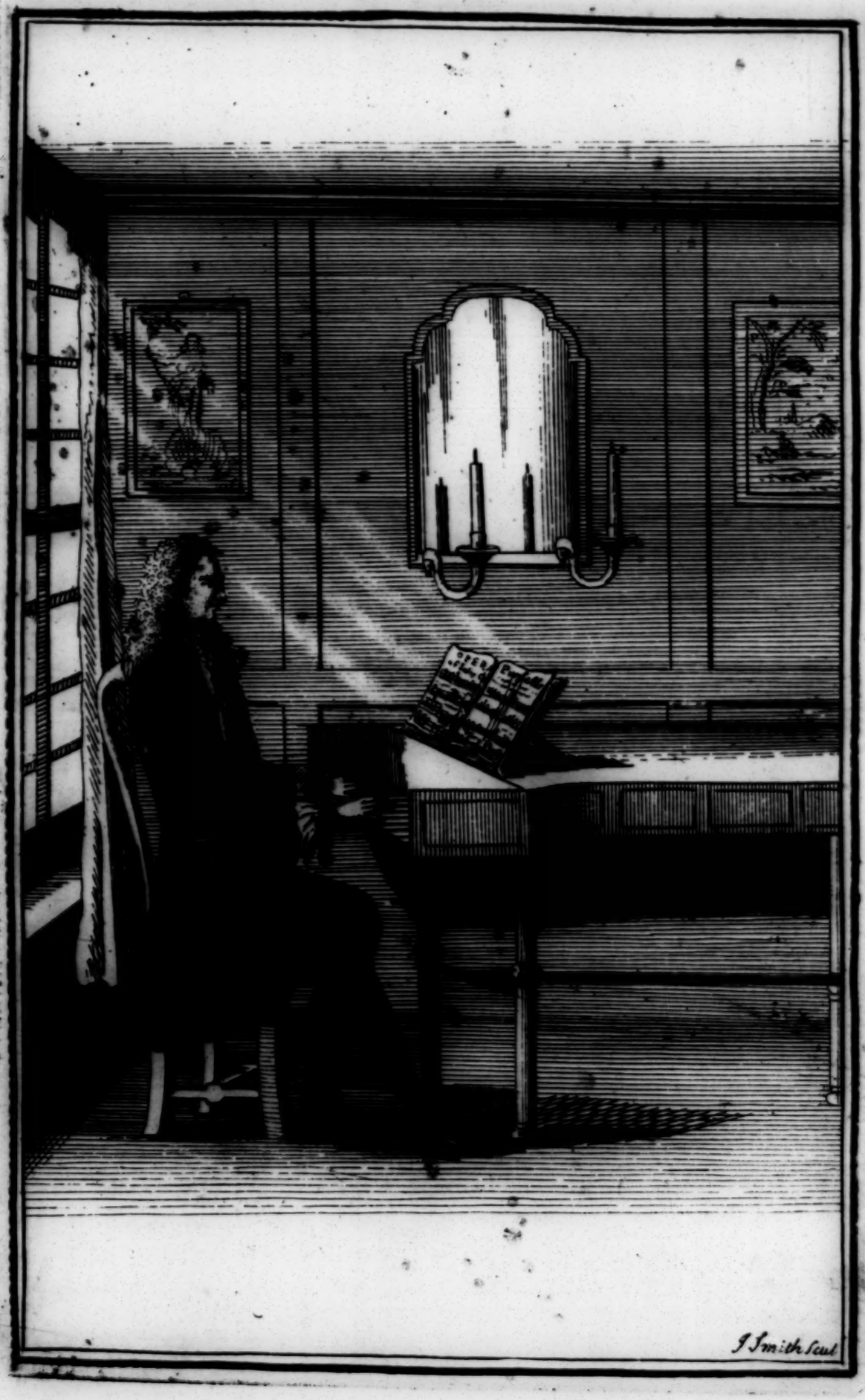

J Smith Scul

THE HARPSICHORD

Illuſtrated and Improv'd;

Wherein is ſhewn

The ITALIAN Manner of Fingering

WITH

Suits of Leſſons for Beginners & thoſe who are already Proficients on that Inſtrument and the

ORGAN

WITH

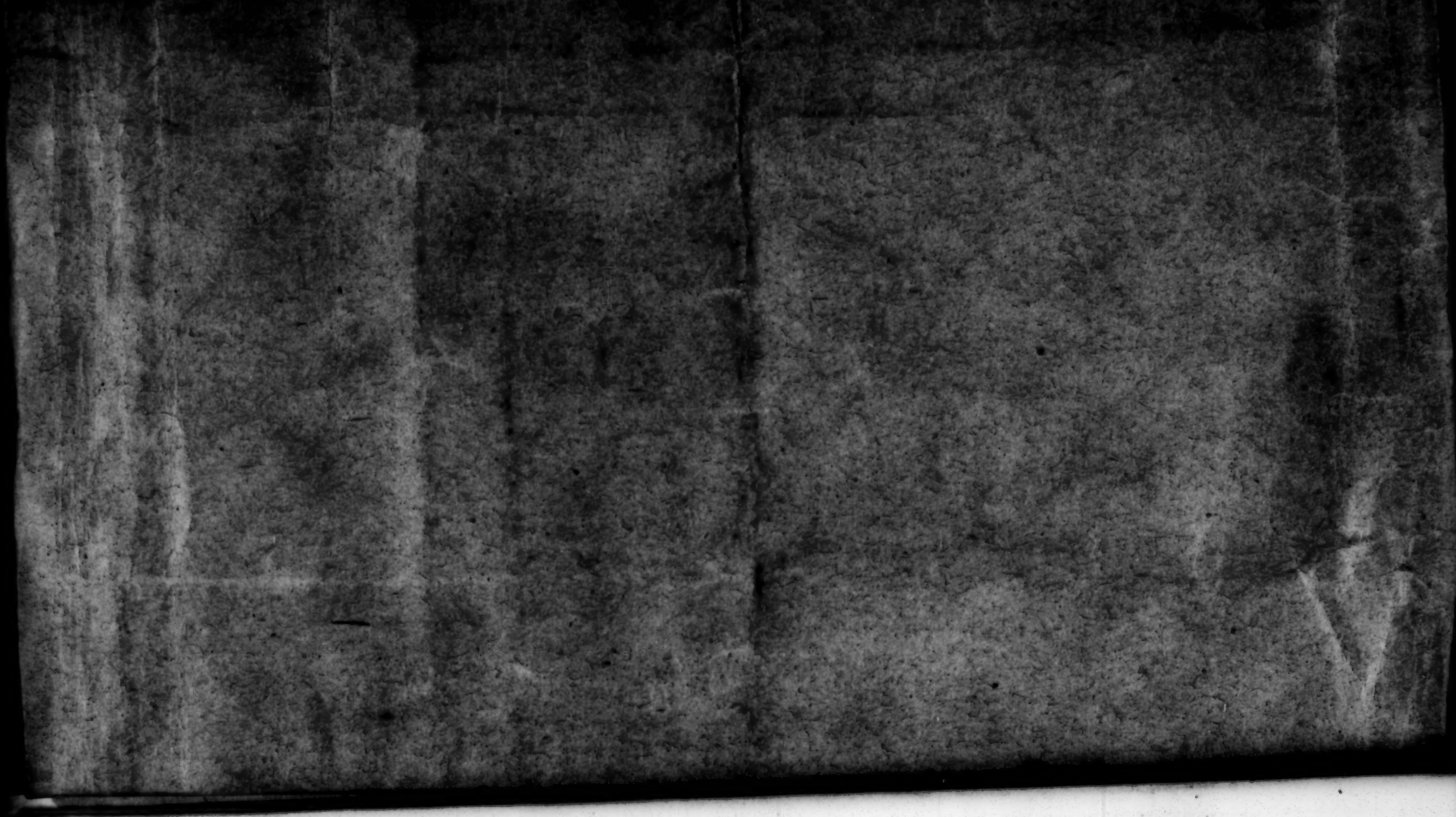
Rules for Attaining to Play a

THOROUGH BASS,

Alſo with Rules for Tuning the

HARPSICHORD or SPINNET.

Engrav'd, Printed and Sold at the Printing Office *in Bow Church-Yard* LONDON. *Where Books of Inſtructions for any Single Inſtrument may be had. Price* 1ˢ 6ᵈ.



The HARPSICORD Illustrate

Before you can attain to play on the Harpsic
or Scale of Musick by heart, with the Names of
on, In order to which you must know that all Lessons
each consisting of five lines, The first Stave contains
called the Treble Cliff) set at the beginning of it; this
usually at the beginning of the second stave which
But for the better understanding your Notes a
refer to, observe the following Scheme.

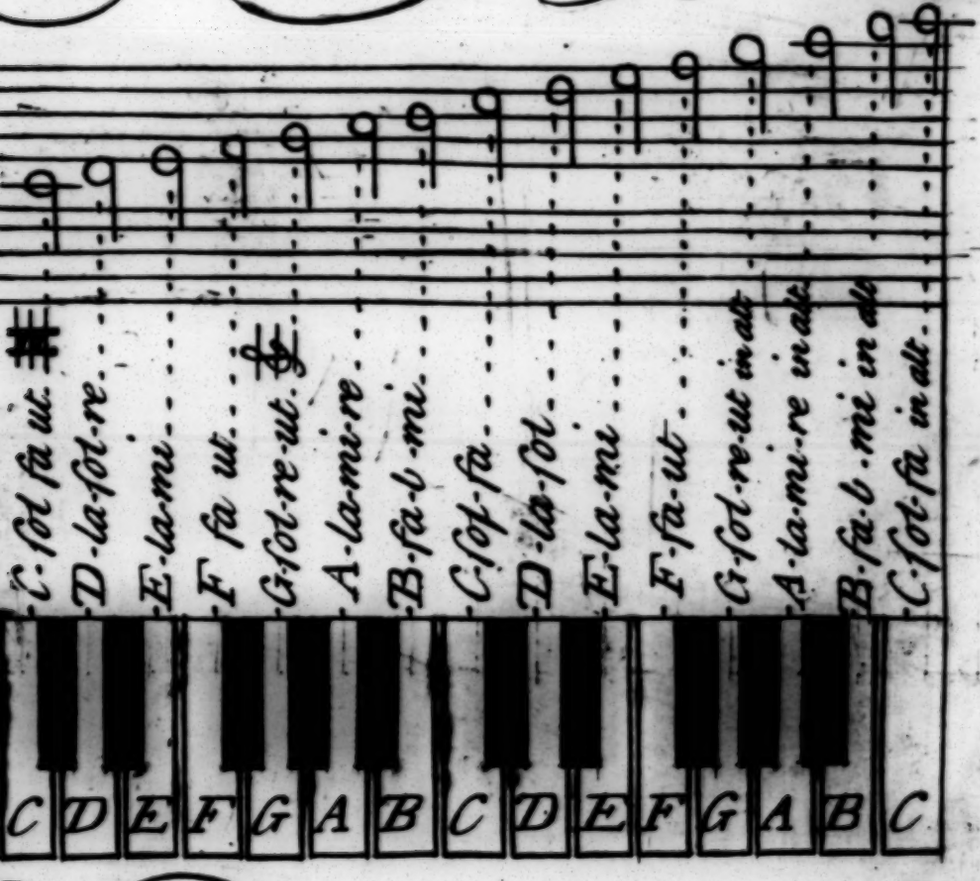
Bass or Left Hand.

Observe in this Example that the four N
in alt; and those below the Bass stave are called
lines which are also called Ledger lines.

There is also another Cliff besides those two
Cliff. and is used when the Bass goes high to avoid
the four lowest lines and is always the middle

ſtrated and Improv'd.

Harpſicord or Spinnet, you muſt learn the Gammut
nes of the Notes and what Lines & ſpaces they ſtand
Leſſons for theſe Inſtruments are prick'd on two ſtaves
ontains the Treble and has this mark 𝄞 which is
it: this mark 𝄢 which is called the Baſs Cliff is
which contains the Baſs
Notes and to what Keys of your Inſtrument they



Treble or Right Hand

four Notes above the Treble ſtave are called
called double: theſe Notes are helped by additional

ſe two before mentioned which is called the Tenor
avoid Ledger lines. this Cliff is placed upon any of
iddle C ſaut of your Inſtrument.

Observe in the foregoing Example of the Gammut that there are twenty nine white Keys [which is the number contain'd in many Harpsichords except in those made here of late: to which they add both above and below, sometimes to the number of thirty seven] There are also twenty black Keys somewhat shorter than the others which are placed between them and serve for flats ♭♭ or sharps ♯♯ to the white Keys, for Example the short Key that is between G & A serves both for G♯ and A♭, the short key between A & B serves also for A♯ and B♭ &c for the rest.

Therefore if any Note has a ♯ set before it you must touch the innard or short Key above it, and if there be a ♭ before it you must touch the innard key below it. and so on with all the innard Keys which are Flats to the plain Keys above them, and Sharps to the plain Keys below them.

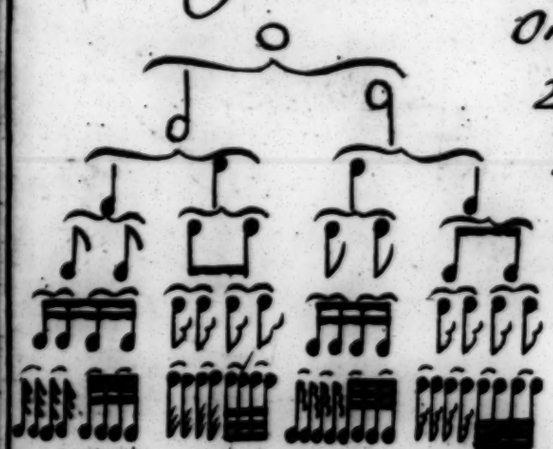
Observe also that between B and C and between E and F there is no innard Key as there is between the others, because their intervals are naturally but an half note.

When a Flat or Sharp is set at the beginning of a Stave, you must play every note flat or sharp that is on that line or space, for Example if a ♭ should be placed in B you must play every B in your Tune flat, unless contradicted by an accidental ♯. the same holds good in respect to Sharps.

There is another Character called a Natural which is made thus ♮. and is used to contradict those flats and Sharps that are set at the beginning of a Stave, and in such a Case you must touch the Natural Note as it is in the Gammut. for Example if a ♭ were set in B at the beginning of a Tune it causes all the Notes of that Name to be flat; and if this Character comes before some one or more of these Notes; it is used instead of a sharp; but if sharps are set at the beginning then it is used instead of a Flat.

Of Notes and their Lengths

There are six Sorts of Notes now in use which are a Semibrieve 𝅝, a Minum 𝅗𝅥, a Crotchet ♩, a Quaver ♪, a Semiquaver 𝅘𝅥𝅯, and a Demisemiquaver 𝅘𝅥𝅰. their Proportions to each other are these, a Semibrieve as long as two Minums, 4 Crotchets, 8 Quavers 16 Semiquavers or 32 Demisemiquavers, as.

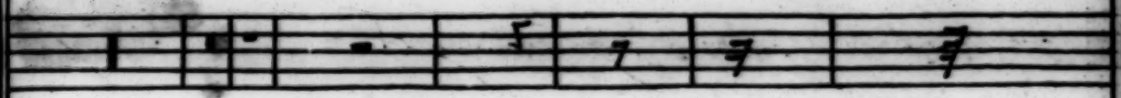


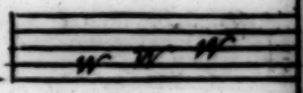
One Semibrieve
2 Minums
4 Crotchets
8 Quavers
16 Semiquavers
32 Demisemiquavers

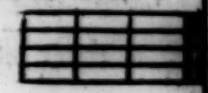
There are Characters also for denoting silence, called Rests or Pauses which are these following.

Example

4 Semibr. 2. 1. Minum. Crotch. Quav. Semiq. Demisemiq



There are yet other Characters used in Musick, such as Directs which is usually put at the end of a Stave to direct to ye place of the first Note on the next Stave as 

There are also two Sorts of Bars, Viz single and double: The first serves to divide the Time according to its Measure, whether Common or Triple. the double Bars is set to divide the Strains of Songs or Tunes as 

A Repeat which is made thus S. is used to signifie that such a part of a Tune must be play'd over again from the Note over which it is placed

Of Time

There are two Sorts of Time. Viz. Common Time and Triple Time

There are three sorts of Common Time. the first and slowest of which is marked thus C and its Bars consist of a Semibrieve

The second Sort of Common Time is somewhat faster which is known by this Mark ₵ and its Bars consist of a Semibrieve also

The third sort of Common Time is the quickest of all's call'd retortive time. This is known by this Mark ₵ this 2 or this $\frac{2}{4}$ but when it has this last mark there's but 2 Crotchets in a bar

There are three Sorts of Triple Time the first and slowest contains three Minims in a bar and is known by this mark $\frac{3}{2}$

The second sort is faster and contains three Crotchets in a bar and is known by this Mark $\frac{3}{4}$

The third sort is the quickest of all and contains three Quavers in a bar known by $\frac{3}{8}$

There is another kind of Triple Time which is composed of three bars of the former and is marked thus $\frac{9}{4}$ or thus $\frac{9}{8}$ and contains either 9 Crotchets or 9 Quavers in a bar

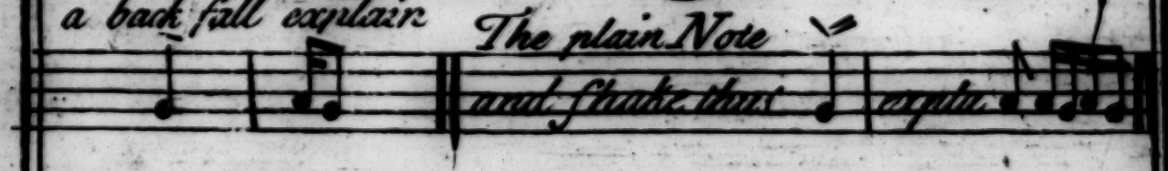
There is also another kind of Common Time composed of Triple Time marked thus $\frac{6}{4}$ and contains 6 Crotchets in a bar or thus $\frac{6}{8}$ and then it contains but 6 Quavers, or also thus $\frac{12}{8}$ then it contains 12 Quavers in a bar

Note when there is a point added to any Note, it makes it half as long again Example

Of the Graces

A Shake is mark'd thus tr

explained a Beat explain a fore fall, explain a back fall explain



The plain Note and shake thus

The Turn thus

Observe that you always shake from ye Note above, & beat from ye Note or half Note below, according to ye Key you play in

Of Fingering.

Although there is no certain Rule to be laid down for fingering of any Tune that you may meet with yet the following Lessons may be a great Inlet to it if well observ'd.

Note that in fingering, your Thumb is the first Finger and so on to the little Finger which is the fifth.

Prelude
Gavot
in
Otho

8 Minuet

End with the first Strain

Prelude by Mr Babel.

Presto

Minuet by Mr Lully.

T'amo tanto
by Sgr Attilio. in
Artaxerxes
Volti
Harpsicord

Da Capo
Jig
in
Siroe.

Courant
by Mr
Mattheson.
7r

Suite by Mr Matthcson.

Allegro
Harpsicord.
Volti

Allemand
Courant

Sarabánd
Harpsicord
F
Volti

Sarraband
Gigg

Gigg

A Favourite
AIR in the
Opera of
FLORIDANT

A Favourite
SONG in the
Opera of
SCIPIO
Adago
Andante

Harpsicord.

A Favourite AIR in the Opera of Vespasian

RULES
for attaining to play a Thorough Bass.

Musick consists of Concords & Discords

Concords are either perfect or imperfect: the perfect concords are the 5th and 8th, the imperfect Concords are the 3d, 4th, and 6th.

Discords are the 2d, the Tritone or sharp 4th, the flat 5th, the 7th and the 9th. Although the 2d and the 9th are the same thing, yet their Accompanyments are very different.

Common Cords are the 3d, 5th, and the 8th.

There are two sorts of Thirds and Sixes. Viz. flat and sharp. A ♭ 3d contains four half Notes and a ♯ 3d five: A ♭ 6th contains nine half Notes, and a ♯ 6th, ten.

Common Cords are to be play'd on any Note where nothing is mark'd; Except when you play in a sharp Key, the third and seventh above the Key naturally require a 6th, but if you play in a flat Key then a 6th is required to the second and seventh above the Key, unless mark'd otherwise.

All Keys are either flat or sharp, not by what Flats or Sharps are set at the beginning of a Tune, but by the third above the Key.

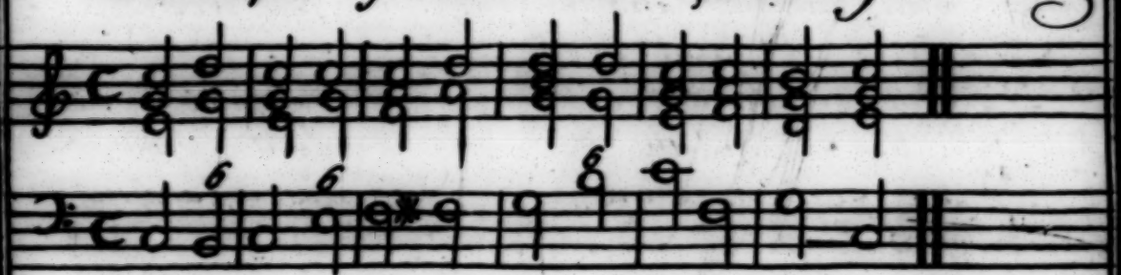
Two Fifths, or two Eighths are never allowed neither in playing a Thorough Bass, nor in Composition, therefore the best way is to move by contrary Motion

All

All extraordinary sharp Notes naturally require Sixes, unless mark't to the contrary.

All natural sharp Notes require flat 3ds, and all natural flat Notes require ✻ 3ds. B, E, and A are naturally sharp in an open Key. and F, C, and G are naturally flat.

Example of common Cords & natural Sixes.



A Sharp or Flat over or under any Note signifies a sharp or flat 3d to be play'd to that Note.

If a natural flat 6th be required to any Note, you may play either two thirds and one sixth, or one 3d and two Sixes. But if the 6th be sharp, the best way is to play 3d, 6th, and 8th.

Example

When you see the 2d and 4th joyned together, they are to be accompanied with the 6th.

NB The second is only used when the Bass is a driving Note.

The 2d and ✻ 4th are likewise accompany'd with a 6th, this passage also happens when the Bass is a driving Note. Example

The 2.d is accompany'd with the 5.th and 9.th. Example

The 3.d and 4.th joyned together may be accompany'd either with a 7.th or with a sharp sixth. This Passage seldom happens but when the Bass ascends by degrees. Example.

The ♭5.th & 6.th joyned together must be accompany'd with a 3.d Example.

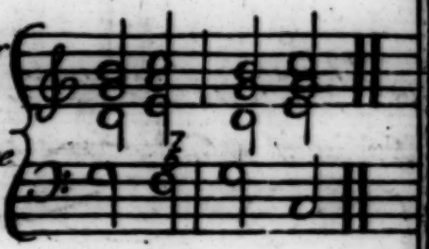
here if you think fit you may add ye 8.th

The natural 5.th and 6.th joyned together must also be accompany'd with the 3.d. and if you are minded to play full you must joyn the 8.th also

The extream ♯ 2.d and 4.th must be accompany'd with a Seventh. This passage is seldom used but in order to a Cadence.

The 6.th and 4.th joyned together are accompany'd two different Ways. If the Bass descends by degrees they are accompany'd with a 2.d but if the Bass lies still; or ascends or descends by Intervals they must be accompanied with an 8.th. Example.

The 7th and 5th joyned together are accompany'd with the 3d, This passage is often used before a Cadence Example.



The extream ♭7th and ♭5th joyn'd together which are never used but the Note before a Cadence require a 3d to accompany them. Example.

The ♯7th when the Bass lies still must be accompany'd with the 2d and 4th, this seldom or never happens in a sharp Key. Example.

The 9th resolved into an 8th must be accompany'd with a 3d and 5th. Example.

The 4th resolved into a 3d is always accompany'd with a 5th and an 8th. Example

The 7th resolved into a 6th may be accompany'd with a 3d and 5th. but you must drop the 5th when you touch the 6th. Example.

The 9th and 4th joyned together are accompany'd with the 5th & resolved into the 8th and 3d. Example.

The 9th and 7th joyned toge-
ther must be accompany'd with the
3d and resolv'd into the 6th and 8th

Example

§ There are three sorts of Cadences, or Ways of preparing for a Close, which are the common Cadence, the 6th and 4th Cadence and the great Cadence: The first and third of these are most properly used in Common Time, and the other in Triple Time, yet ye common Cadence is very often used in Triple Time

The common Cadence

The 6th & 4th Cadence

The great Cadence

There is another Cadence called the 7th and 6th Cadence, which is nothing else but the 7th resolved into a 6th and from thence into an 8th. This Cadence is never used before a final Close, unless it be in Adagios or any other sort of slow Movement.

Tis used both in a sharp and in a flat Key.

Example. in a sharp Key.

Example. in a flat Key

Observe in the first of these two Examples that the 7th descends but a half note into the ♯ 6th. whereas in the other Example it descends a whole Note into the ♯ 6th. Observe also in the first Example that the Bass descends a whole Note. Whereas in the second it descends but a half Note.

Of Discords and how many Ways they are prepared and resolved.

Before you can play a good Thourough Bass, you must know these three Things with respect to Discords, Viz. First. how to prepare them; secondly how to accompany them; and thirdly how they are to be resolved; in order to which observe the following Rules.

The 2d is always used when the Bass is a driving Note, and in that Case if it be prepared by a 3d or 8th, it must be resolved into a 3d the Bass descending a half Note. or a whole Note.

The extream ♯ 2d must be prepared by a ♯ 3d, and resolved into a ♯ 3d or a 6th.

The 4th when joyned with the 3d is prepared by a 5th, and resolved into a 3d. the Bass ascending by degrees.

The natural 4th and ♯ 4th when joyned with a 2d may be prepared by a 3d or 5th and resolved into a 6th the Bass descending one Note.

The

The ♯ 4th may also be prepared by a 4th or 6th and resolved into a 6th.

The natural 4th when joyned with the 5th or 6th may be prepared by a 3d, 5th, 6th or 8th and resolved into a 3d, but that in order to a Close

The ♭ 5th when joyned with a 6th may be prepared by a 3d, 4th or 5th and resolved into a 3d.

The natural 5th if joyned with a 6th, may be prepared by a 3d, 6th, or 8th and resolved into a 3d when in order to a Cadence.

The 7th may be prepared by a 3d, 5th, 6th or 7th, and resolved into a 3d or 6th, sometimes from a 7th to a 5th before a Cadence: It may also be prepar'd by an 8th and resolved into a 6th.

Moreover it must be prepared by an 8th when it is resolved in a 3d at a Close

When the Bass lies still the ♯ 7th may be prepared by an 8th and resolved in an 8th again which is generally in a flat Key.

The 9th may be prepared by a 3d, 5th, 6th or 8th and resolved into an 8th, the Bass lying still. but if the Bass should rise a 3d then it is resolved into a 6th. If the Bass falls a 3d then it is resolved into a 3d.

The 9th if joyned with the 7th may be prepared by a 3d or 5th and resolved into an 8th, and the 7th into a 6th.

The 9th and 4th joyned together are best prepared by the 3d and 5th and resolved into an 8th and 3d.

Here follows several Examples wherein these Discords are promiscuously used as Occasion requires.

Example

Example
in a flat Key
Example
in a sharp Key

38 Some Examples shewing what may be done when the Bass descends by Degrees

In a quick Movement then The Natural Way is to play Sixes as for Example

The Common way

The Artificial way

Natural and Artificial

When y Bass ascends by Degrees

For the Harpsicord.

For the better remembring all sorts of Cords, & what Cords they make to any other Note, observe that a common Cord to any Note makes a 2.d, 4.th and 7.th to y.e Second above it, or a 3.d, 6.th & 8.th to y.e Third above it, or 2.d, 5.th & 7.th to y.e Fourth above it, or 4.th, 6.th, & 8.th to y.e Fifth above it, or 3.d, 6.th & 7.th to y.e Sixth above it, or 2.d, 4.th & 6.th to the Seventh above it. as for

Example

In like manner observe what any other Cord to any Note makes. to the Second, Third, Fourth &c above it.

The 2.d & 4.th to any Note.

The 7.th to any Note.

The 4.th & 6.th to any Note

The 2.d, 5.th & 7.th to any Note.

The 6.th to any Note

The 2.d, 4.th & 7.th to any Note

The 3.d & 4.th to any Note

A sharp seventh marked where the Bass lies still makes Third, sharp sixth & Eighth to the Note above it. and Fifth, seventh & sharp Third to the Fourth below it. or Fifth above it.

The 9th and 4th to any Note is the perfect Fifth Sixth and Third on the whole Note below it. and b5th 6th and 3d on ye half Note below it as also 3d. 7th and 9th to the Third above it.

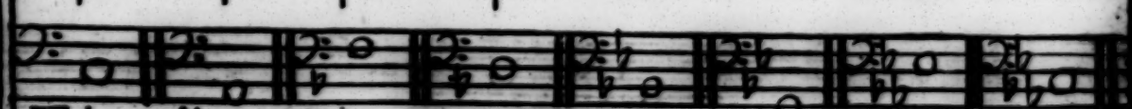
The 9th and 7th to any Note, is the 4th. 5th and 9th to the third below it, and the perfect 5th and 6th & 3d to the Fifth above it as also the b 5th. 6th and 3d to the extream *5th above it.

The b 5th and * 4th, the extream *2d & b 3d, the extream b 7th & *6th, the extream b 4th and *3d, the extream *5 & b 6th upon any fretted Instruments or Harpsicords, are the same thing in Distance, yet they are thus distinguisht

§ of Transposition

Before you can pretend to transpose from one Key into another, it is first necessary to know all ye Flats and Sharps naturally belonging to every Key.

C ♮ *3. A ♭ b3 F ♯ *3 D ♮ b3 B ♭ *3. G b3. E *3. C b 3



F b3. A ♭ *3. G *3. E b3 D *3. B ♭ 3. A *3. F ♯ b 3.

The Reason why I call Flats or Sharps first, second or third &c. is because B being ye sharpest Note in ye Diatonic Scale, E ye next & A ye next: the first accidental Flat must be in B, ye second in E &c. the same holds with Respect to Sharps, for F being ye flattest Note in ye Diatonic Scale, C the next and G the next the first Sharp must be in F. &c. with ever so many Sharps or Flats.

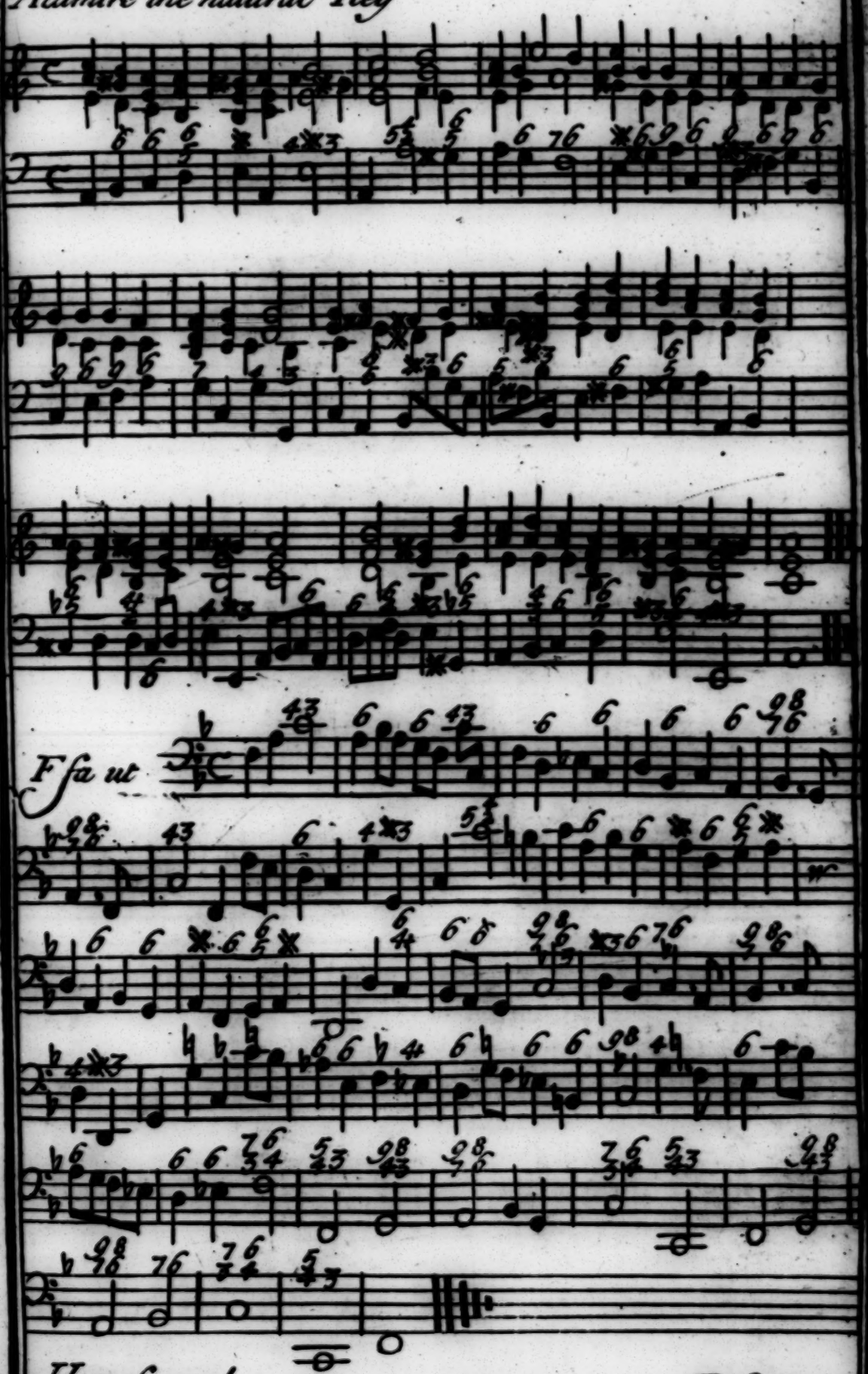
The next thing to be observed is ye Clifs and their several Removes.

You are to observe here what Flats or Sharps belong to every one of these Keys and imagine the Clif that puts you in the Key that you have a Mind to play in. thus you may with a little Practice transpose as you play without altering either Lines or Spaces.

I shall add some few more Lessons to make y work compleat

C sarut ♮ natural Key.

Alamire the natural Key

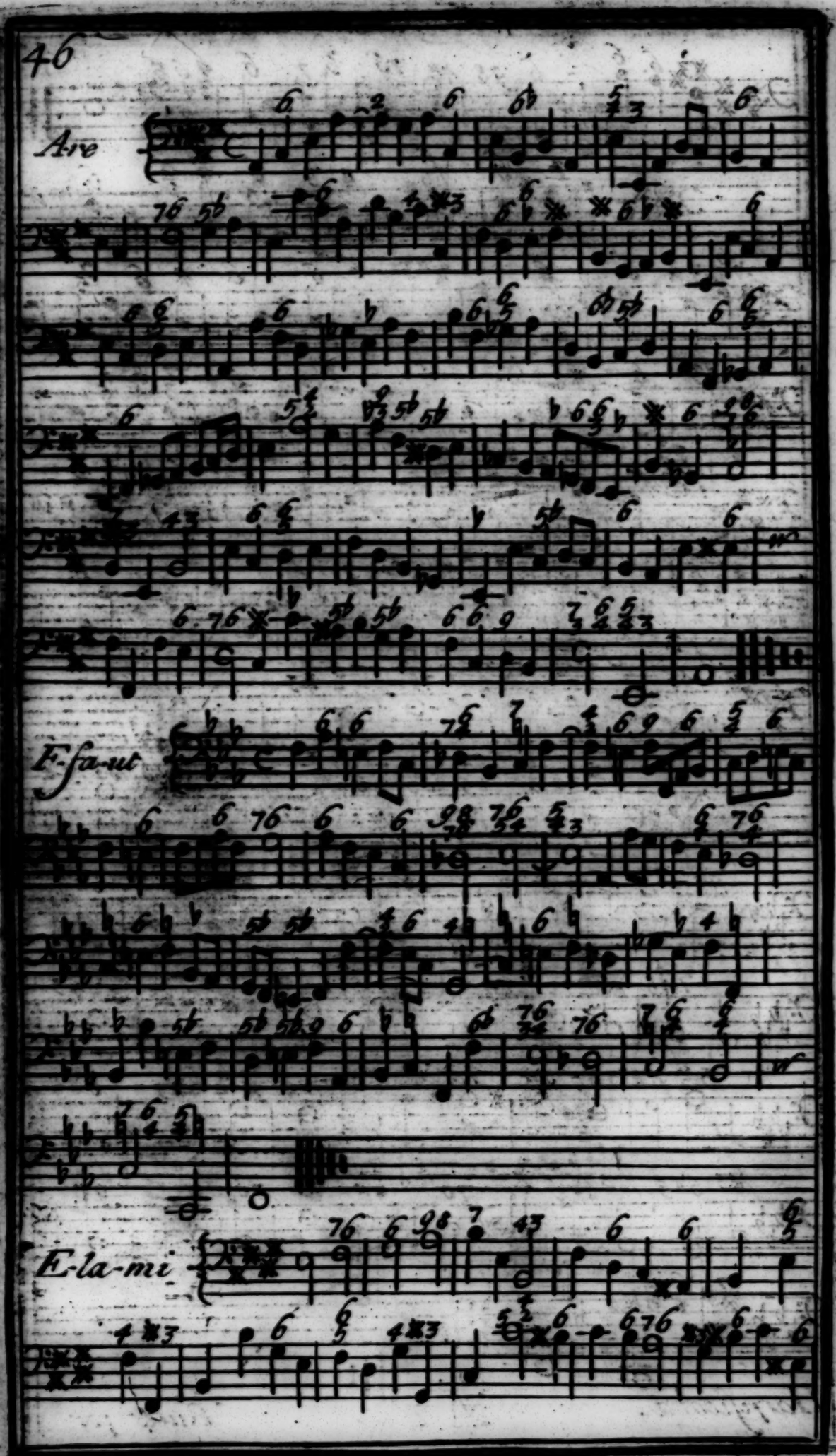


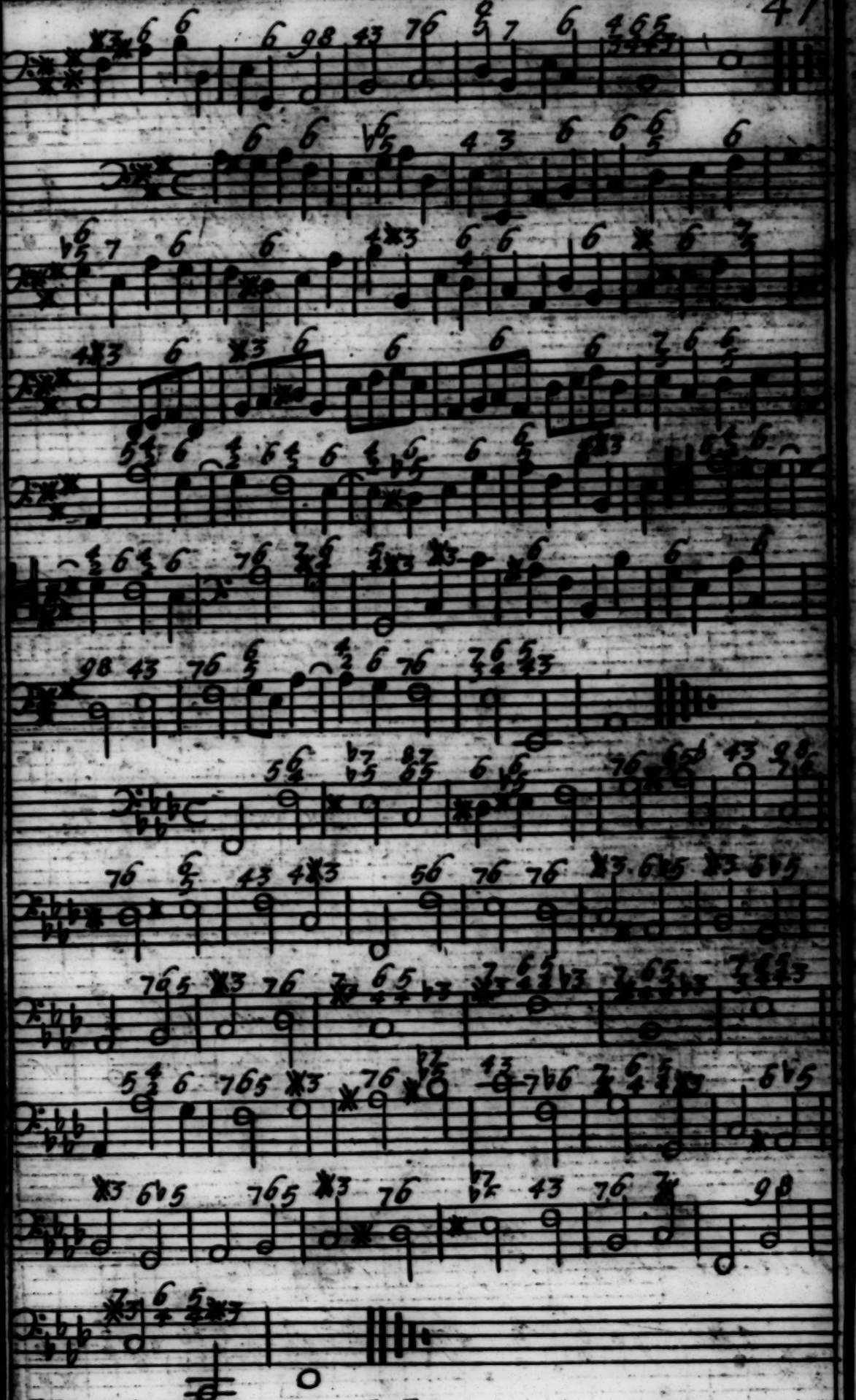
Harpsicord.

D sol re

D sol re
Gamut
E la mi

Gamut
C-fa-ut
D-sol-re
Harpsicord.
M
A-re


A-ve
F-fa-ut
F-la-mi



Rules for tuning the Harpsichord or Spinnett

First set your Instrument to Consort Pitch, by a Pitch-Pipe or Consort-Flute, taking your Pitch from G sol-fa-ut as in the Scale, then tune your 8^{ths}, 3^{ds}, and 5^{ths} as the Scale directs, and when you have tun'd y^{e} middle, or as much as is set down in the Scale: the Remainder both above and below must be tuned by Octaves.

The Pitch.

Observe that all sharp Thirds must be as sharp as y^{e} Ear will permit, and all Fifths as flat as the Ear will permit.

Now and then while you are tuning, you may by way of Tryal touch Unison 3^{d} and 5th, and afterwards Unison 4th and 6th.

Example

FINIS

A BRIEF HISTORY OF MUSICK;

Wherein is Related the Several Changes, Additions, and Improvements, from its Origin to this Present Time

Collected from

Ariſtoxenus, Plutarch, Boetius
Bontempi, Zarlino, Tho; Salmon,

And many others.

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A Brief History OF MUSICK

The most Ancient System *of* Musick *that we have any account of, is reported to have been invented by the Greeks, about two Thousand Years after the Creation.*

Some Ancient Philosophers are of opinion it was first found out by Mercury, *who made a* Lyre *with three Strings, / which they suppose to have been tuned in the same proportion as our Notes E. F. G. / to which* Apollo *added a fourth.*

Corebus a fifth; Hiagnis a Sixth; and Terpander a Seventh; in which Condition it remained till Pythagoras's time who added an Eighth String and so made the two Extreams agreeable; Tho' according to some others, this Eighth String was added by Lycaon, or according to Dr. Harris, Aristoxenus was the first who fixt the Terms of an Octave as he calls it, which I take to be the same thing.

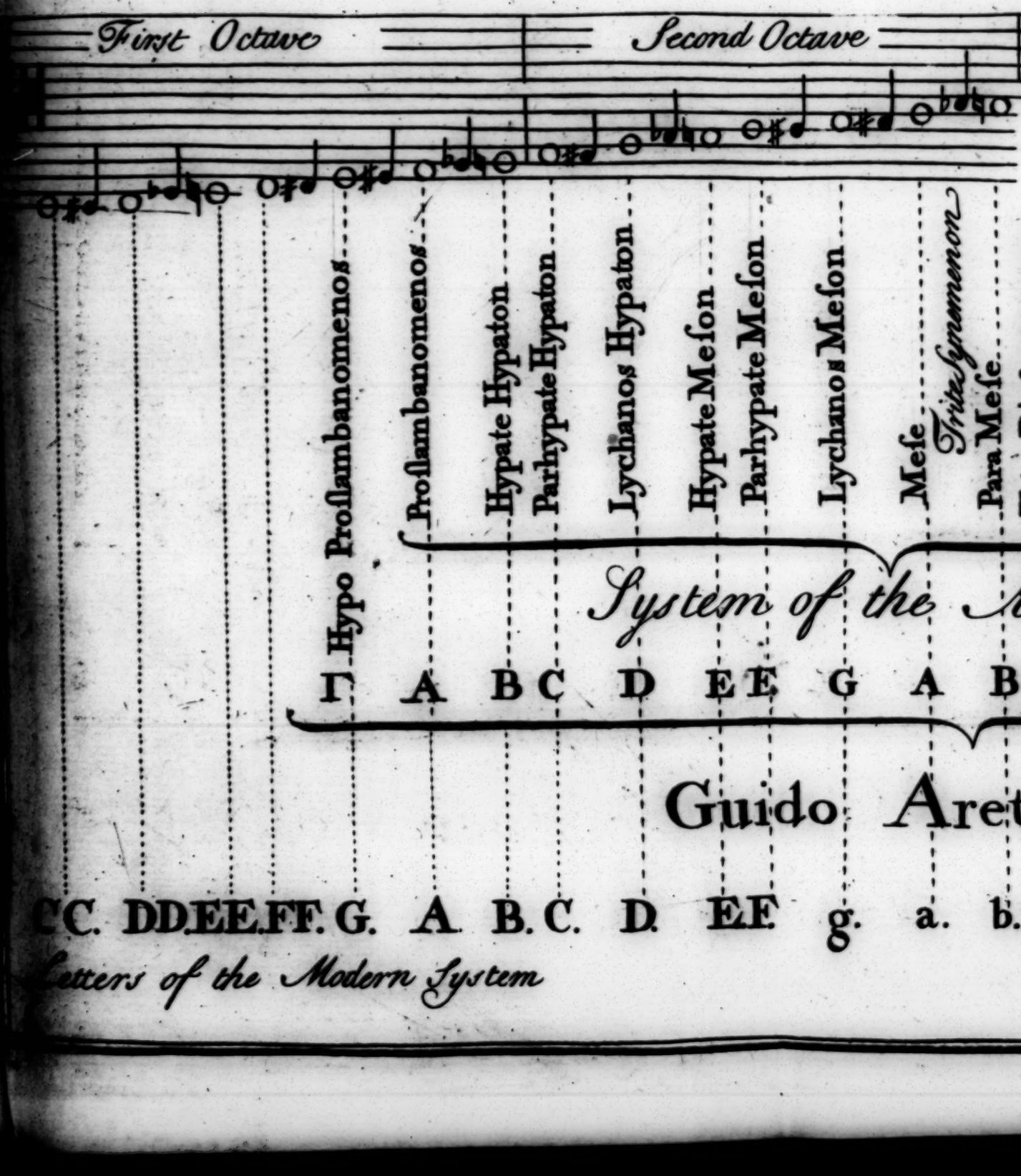
After this, Timotheus added a 9.th 10.th and 11.th and several others whose Names have been lost, added several more to the Number of fifteen. The first Instrument in use was a Lyre which was tuned in the same proportion as our Notes A, G, F, E. This Boetius calls the System of Mercury. Finding this four Stringed Lyre, (which they also call'd a Tetrachord) not sufficient to express all Sounds, they added three Strings more to the former four, or rather they made another Tetrachord whose Sounds were in Proportion as the first, So that the lowest String of the First, was an Unison to the highest String of the Second and E became a partaker of both Tetrachords as

A G F E
E D C B

The reason why they joyned both Tetrachords in the same Note is because they always followed one Rule in the Composition of them, which was that the Space between the first and Second String should always be a Tone minor; between the Second and Third, a Tone major, & between the Third and Fourth, a Semitone major, as may be observed in y.e two former Tetrachords where the Space between A and G, & between E and D, are each of them a Tone minor; the Spaces G F and D C are Tones major. Exam. in the margin. Pythagoras (who is reported to have laid down rules for finding the Proportions of Sounds) perceiving that the first String in the upper Tetrachord and the last String in the lower one, ie, A and B were disagreeable in themselves (they being what we call a Seventh) added another under y.e lowest of the Second Tetrachord, viz. an A, which he called Proslambanomenos that is to say added or Supernumery, & so compleated the Octave. In process of Time they made two Tetrachords more in y.e same manner as the former, as to their Com-

position

THE MODERN



Letters of the Modern System

RN SYSTEM

Third Octave
Fourth Octave
Trite Synnemenon
Para Mese
Trite Diefeugmenon
Paranete Diefeugmenon
Nete Diefeugmenon
Trite Hyperboleon
Parnete Hyperboleon
Nete Hyperboleon
Tetrachord of the Acutart added by Guido Aretinus.
Ancients
A B C D E F G A B C D E
Aretinus's System
a. b. c. d. e. f. g. a. b. c. d e f g a b c

Compoſition & Proportion, but an Octave higher; ſo making 15 Notes or two Octaves; which was called by ſome ye Grand Syſtem or ye Diatonical Syſtem, becauſe ye Notes follow ye Order of Nature as to tune and by ſome others the Pythagorean Syſtem by reaſon of his having added ye Loweſt Note Proſlambanomenos as I've ſaid before. See the following Table.

The Ancient Diatonical Syſtem

1	Nete = Hyperboleon	A
2	Paranete Hyperboleon or hyperboleon Diatonos	G.
3	Trite = Hyperboleon	F.
4	Nete = Dieseugmenon	E.
5	Paranete Dieseugmenon or Dieseugmenon Diatonos	D
6	Trite = Dieseugmenon	C
7	Para Meſe	B
8	Meſe	A
9	Lychanos Meſon or Meſon Diatonos	G
10	Par hypate Meſon	F
11	Hypate Meſon	E
12	Lychanos Hypaton or Hypaton Diatonos	D
13	Par hypate Hypaton	C
14	Hypate Hypaton	B
15	Proſlambanomenos	A

F.x.

Explanation of the Names by which the Greeks used to Distinguish their Notes.

This System *consists of four* Tetrachords *as appears in the foregoing Scheme*

The lowest Tetrachord *they called* Tetrachordon Hypaton *that is to say* Tetrachord of the Prinpals. *The lowest String of this* Tetrachord *was called* Hypate Hypaton, *which signifies the* Principal of the Principals; *this answers to our* B mi *in the Bass.*

The next was called Parhypate Hypaton, *which signifies nearyᵉ* Principal of Principals; *this note is a* Semitone *sharper thanyᵉ former and answers to* C-fa-ut.

The next was called Lycanos Hypaton *or* Hypaton Diatonos, *that is to say the* Index of the Principals, *or a* Principal extended, *this answers to* D-sol-re. *This* Tetrachord *had but three Strings the uppermost being the same as the lowest in the next* Tetrachord *by reason of their joyning them, as I have said before.*

The next Tetrachord *was called* Tetracordon Meson, *that is,* Tetrachord *of the* means *or* middle notes. *The lowest String of this* Tetrachord *they called* Hypate-meson, *ie.* the Principal of the Means, *this answers to our* E-la-mi.

The next was called Parhypate Meson, *ie.* near the Principal of the Means, *and answers to* F-fa-ut, *the Bass-Cliff.*

The next was called Lychanos Meson *or* Meson Diatonos, *that is to say the* Index of the Means *or also a* mean extended, *this answers to* G-sol-reut. *The highest String of this* Tetrachord *they called* Mese, *i.e.* the Mean; *because this is the middle Note of yᵉ* Greek System *and answers to* A-la-mi-re.

The next Tetrachord *is called* Tetracordon Dieseugmenon, *that is to say* Tetrachord of the Separated *by reason of its not being joyned to another at the lowest String as the former is. The lowest String of this* Tetrachord *they called* Parамese *which signifies* near *or* next the Mean, *this answers to* B-fa-b-mi.

The next was called Trite Dieseugmenon *or* the third Seperated, *it answers to* C-sol-fa-ut *the Tenor Cliff.*

The next was called Paranete Dieseugemenon *or* Dieseugemenon Diatonos *which signifies the* last but one of the Separated, *this Note answers to our* D-la-sol-re. *The highest String of this* Tetrachord *was called* Nete-Dieseugmenon, *ie.* the last of the Separated. *This Note answers to our* E-la-mi *two Notes above the Tenor Cliff, or two Notes below the Treble Cliff.*

The next Tetrachord *was called* Tetracordon Hyperboleon, *or* Tetrachord of the Acuteſt *or* the moſt Excellent. *There are but three*

Strings

Strings in this Tetrachord because the loweſt is the ſame as y^e higheſt in the laſt they being joyned in the ſame manner as the two loweſt Tetrachords are: I ſhall therefore proceed to the next String w^ch they called Trite Hyperboleon, that is to ſay the Third Excellent, this anſwers to our F-fa-ut.

The next was called Paranete Hyperboleon or Hyperboleon Diatonos, i.e. the laſt but one of the Acuteſt, this anſwers to our G-ſol-re ut the Treble Clif. Nete-Hyperboleon is the name they gave to the higheſt String on this Tetrachord, which ſignifies the Acuteſt or the higheſt excellent, this note anſwers to A-la-mi-re, the note above the Treble Clif. The loweſt Note of this Syſtem was called Proſlambanomenos, and ſignifies added or Supernumery; this anſwers to A-re, This note does not help to make up the loweſt Tetracord, but has been added to compleat the loweſt Octave.

This is the ancient Diatonical Syſtem, ſo call'd by reaſon of its conſiſting of none but whole Tones and Semitones major; accor ding to which any one who has a tollerable good Ear and an In different good voice may tune to a very great nicety by the help of nature only. This Syſtem might very properly be called y^e Syſ tem of Nature, every note anſwering to the ſame manner of tun ing as Nature dictates, even to ſuch as are quite ignorant of Mu ſick. But finding between the Meſe and the Parameſe, i.e. between A and B, a Full Tone, that made the fourth from F to B and the fifth from B to F, very diſagreeable (the one being a Sharp Fourth and the other a flat Fifth) made another Tetrachord which they called Tetrachordon Synemenon, that is to ſay Tetrachord of the Conjoyned by which means they Cauſed a String to fall between the Meſe and the Parameſe (that is between A and B) which they called Trite Synemenon. i.e. the Third of the Conjoyned, this they marked with a Flat in the Space between A and B.

But for the better underſtanding this Tetrachordon Synemenon, and how the Trite Synemenon happens to fall between the Meſe & the Parameſe, you muſt firſt know what they meant by Synaphe and Diaſeuxis two words very much uſed by the Ancients in the making of their Tetrachords.

By Synaphe they underſtood that Conjunction which is when two Tetrachords are joyned in one and the ſame Note both makeing no more than an Eptachord, or ſeven Strings; as it happens in the two higheſt and in the two loweſt Tetrachords, as for

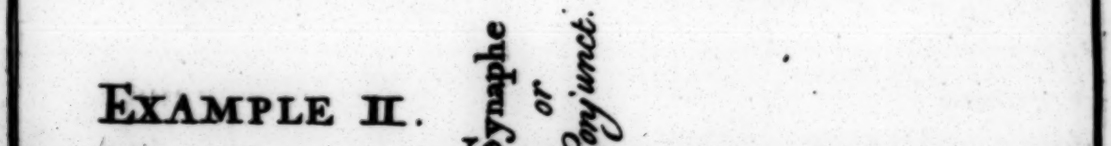
EXAMPLE

EXAMPLE I.

A G F E E D C B

Tetrachordon Hyperboleon — Tetrachordon Dieseugmenon

EXAMPLE II.

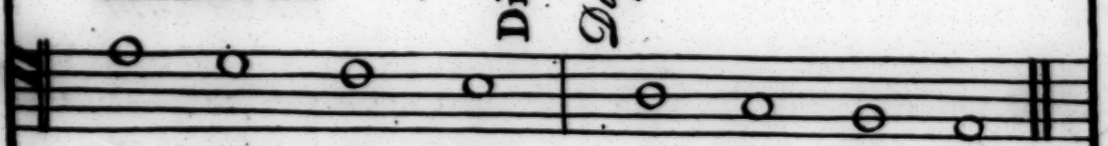


A G F E E D C B

Tetrachordon Meson — Tetrachordon Hypaton

Diaseuxis *signifies* Disjunction *or* Seperation *and is when two* Tetrachords *are not joyned by the same note but both together make an Octave, as it happens in the* Tetrachords, Dieseugmenon *and* Meson *as for.*

EXAMPLE



E D C B A G E E

Tetrachordon Dieseugmenon — Tetrachordon Meson

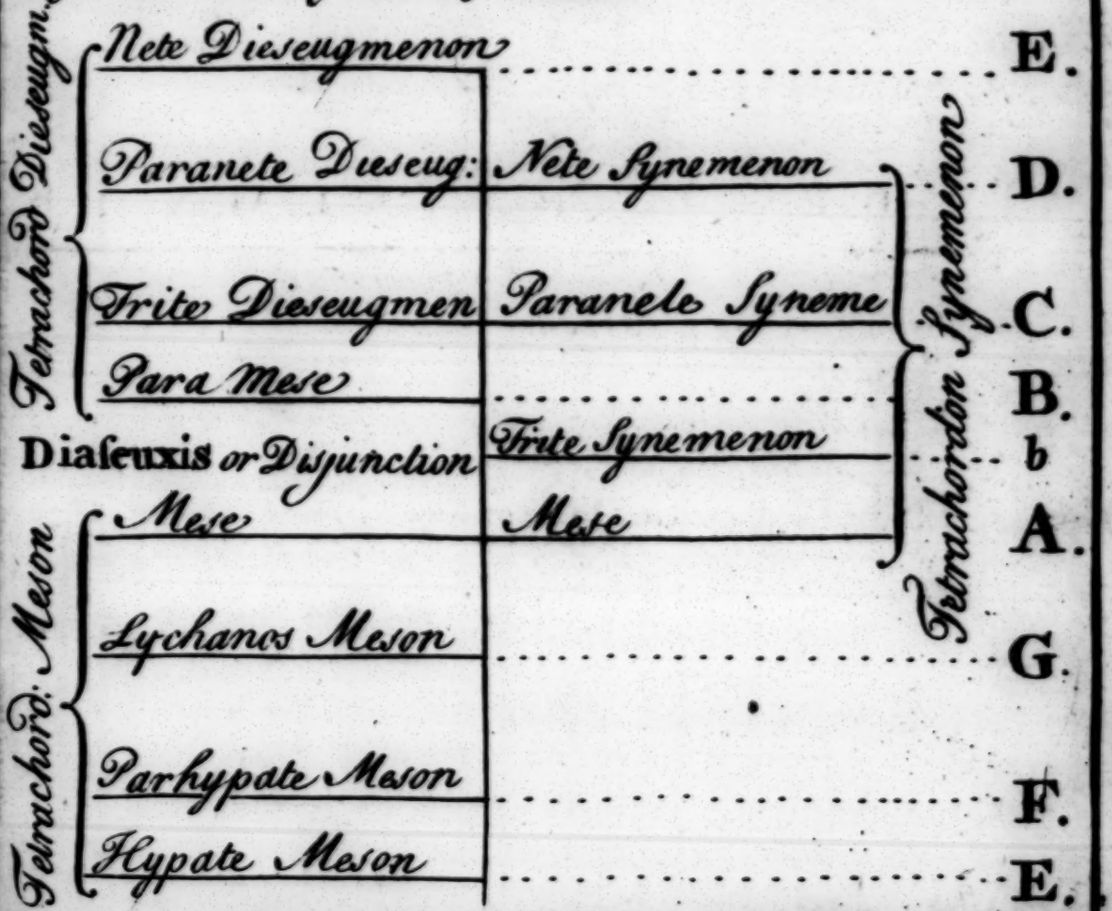
Secon

Secondly, it is necessary to observe that the Mese *or* Mean, *being the middle note of this* System, *becomes a partaker of both Octaves.*

Thirdly, It is the nature of a Fourth *to consist of two* Tones *and a* Semitone major; *and a* Fifth *must contain three* Tones *and a* Semitone major: *But this* Fourth *from* F *to* B *contains a* Semitone minor *to much, and the* Fifth *from* B *to* F *has a* Semitone minor *too little*

Fourthly, (as I said before) the Antients always made their Tetrachords *so that the lowest Space, might be a* Semitone major, *that is between the two lowest Strings.*

Now as it is often necessary to make the Fourth *from* F *to* B *perfect, as well as the* Fifth *from* B *to* F; *they made this* Tetrachordon Synemenon *whose lowest String was an* Unison *to the* Mese, *as may be seen in the following* Scheme.



This Note Trite Synemenon *has since been used for* B *flat. This makes the* Fourth *and* Fifth *perfect. It has been called* Trite Synemenon *by reason of its being the third String of that Tetrachord.*

It was for this reason Timotheus *the* Milesian *divided the Spaces* CD & FG, *in two* Semitones *which has been the Origin of the* Chromatic Scale. *Afterwards one* Olympus *going yet farther with this Division, placed a Note or String between* B *and* C, *and another between* E *and* F: *he also divided the Space between the third* Diatonic String *of each* Tetrachord

and the Chromatic String that was half a note above it, which has been the beginning of the Enharmonic Scale.

I am apt to believe that Timotheus divided the Spaces C D & F G, by a D ♭ and G ♭, and that Olympus only added C ♯ and F ♯, in his Division before mentioned thus

E e+ F f♯ g♭ G A.

But I do not hear that they ever divided the Spaces between G & A and D and E because according to them a Tone minor was incapable of this Division. Thus was the Disposition of the Grecian System but finding the Names of these Notes too long to retain, they substituted some of the Letters of their Alphabet in their stead.

It remained in this Condition till the time of the Latins, who took ye fifteen first Letters of their Alphabet to express these Sounds. which made another System, differing from the former in the Caracters only as

A. B. C. D. E. F. G. H. I. K. L. M. N. O. P.

For the lowest Octave. For the highest Octave

F. Kircher reports that Pope Gregory finding that H I K. &c. was only a repetition of the Seven first Sounds A B C, &c. an Octave higher; reduced them to Seven only, which he repeated more or less, both above or below according to the Extent of the Tune.

Baronius informs us that Guido Aretinus a Monk of the Order of St. Benedict, who lived in the beginning of the eleventh Centuary, invented another System. that was receiued with the General Consent of every one who had any knowledge in Music. He finding that ye names which ye Greeks had given to the notes of their System too long, and considering yt there was no name for them in Singing substituted these Six monosyllables ut, re, mi, fa, sol, la in their stead. He also took ye Six first Letters of the Roman Alphabet, & placed under them ye Greek Gamma (or G) to shew that Musick first came from those people & so made the following Scale which has since been calld ye Gammut

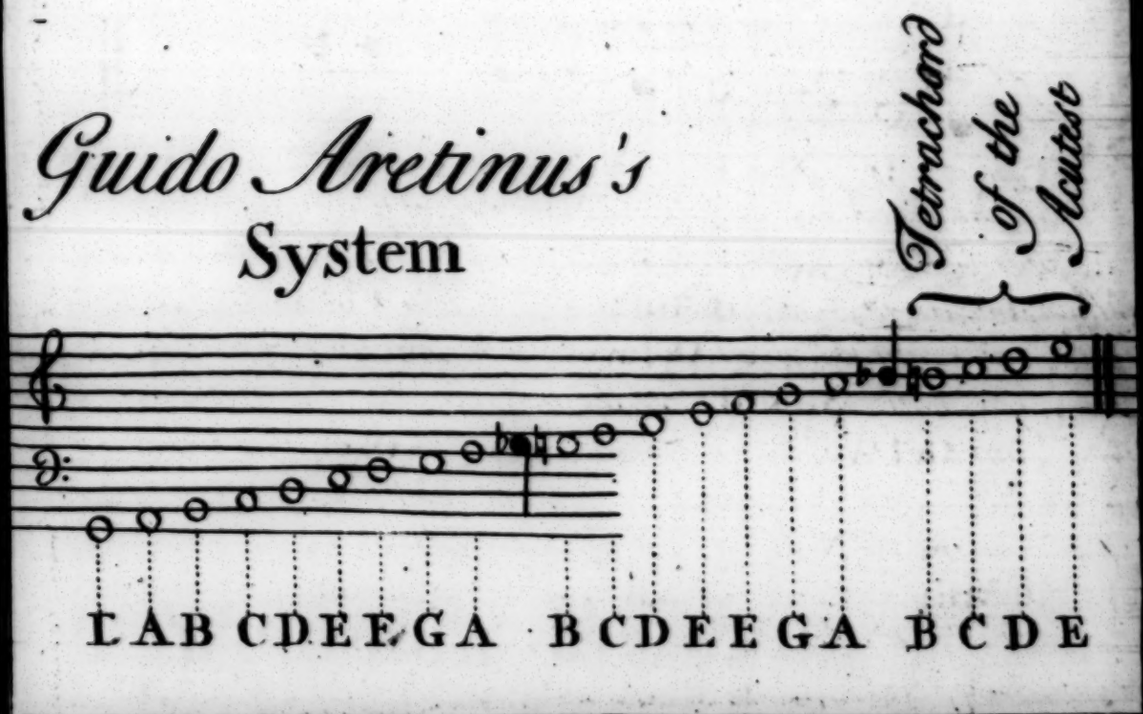
F fa-ut
E la mi
D la sol re
C sol fa ut
B fa b mi
A la mi re
G sol re ut *or* Tammut . which

which Scale *if placed in the following Order will give the Names which the Romans afterwards used in Singing in three different Keys*

EXAMPLE.

Guido Aretinus finding it absolutely necessary for the Space between A *and* B *to be divided into two Semitones took in the* Trite Syneme-non *of the Greeks and called it* B-molle, *or* B-flat; *and every time this Note was to be used he placed a* ♭ *befor it to shew that y Voice ought to rise but a Semitone from* A. *Finding also the compass of this System too small, he added several Notes more to it; one under the* Proslambanomenos *and four above the* Nete hyperboleon *making another* Tetrachord, *which he called* Tetrachord of the Acutest, *so that his* System *contains twenty* Diatonic *Notes, and two* Chromatic *ones as may be seen in this* Scheme.

Guido Aretinus's System



The Ancients had not the use of five parallel Lines, but instead of them they used but one. on which they writ the Names of their Notes which Method he might have followed with much more ease than they, by reason of the shortness of the Monosyllables before mentioned; but thinking that way not sufficient to express y Grave and **Acute Sounds**, he brought in the use of four parallel Lines, on and between which he placed certain points & characters which he called Notes.

This **System** must be allowed by every one, to be very Ingenius & well certerted, since it received a general approbation for some Age without the least change; there were nevertheless these inconveniencies attending it.

1. There was no **Chromatick** Note, except B ♭

2. The Extent of this System being too small for Composition in many Parts.

3. Every Note of this System being of an equal length they were deprived of that variety of Movements which is one of the chief Ornaments of Modern Musick.

In order to remedy these inconveniencies, some in process of time made another **System**, or rather reformed and augmented the former.

1. As there was but one **Chromatic** Note, ie. B ♭ some Moderns thought proper not only to add those which **Olympus** did, but they also placed another between **D** and **E** and between **G** and **A** so that the Octave is now divided in 13 Sounds of which 8 are **Diatonic** or **Natural** and five **Chromatic**, as for

EXAMPLE

2. To remedy the Extent of these **Systems**, they added several Notes more both above and below to the Number of Forty and nine of which, twenty nine are **Diatonic** and twenty **Chromatic**, so that this System now contains four **Octaves**, each consisting of 8 Diatonick and 5 Chromatic **Sounds**. see the Scheme.

These four **Octaves** are y comõn extent of **Organs** & **Harpsichords** especially the former; which is seldom seen to exceed that number

3. Their want of **Notes** of an unequal Length was supplied by one **Iohn de Muris** who about the Year 1330, invented the following Characters which have since been called **Notes**, ascribing to every of them a certain length, & proportion in relation to each other.

Mas

Massima
Maxima
or Large ..... is as long as 8 Barrs.

Longa ..... or ..... 4 Barrs

Breve ..... 2 Barrs

Semibreve ..... or ..... 1 Barr

Minima ..... two in a Barr

Semiminima ..... four in a Barr

Croma ..... Eight in a Barr

Semicroma ..... Sixteen in a Barr

Modern Musicians have retained only the five or Six last Sorts of these Notes to which they have added another, half the length of the Semichroma.

There are yet several other Systems besides these already mentioned but especially one worth more observation than the rest, which is what the Italians call **Systema Temperato** *or* **Participato** *by reason of its being grounded upon* **Temperament**. *that is to say, the* **increasing** *of certain Intervals, and consequently the* **decreasing** *of others, which make it partake both of the* **Diatomic** *&* **Chromatic** *Systems. But for the better understanding what this* **Temperament** *was, it is necessary to observe that there has been three Sects of Musicians among the Greeks.*

The Author of the first Sect was **Pythagoras** *who would have reason be the only Judge of* **Sounds** *and their* **Proportions**, *so that the Intervals or Spaces between them should be rational — admitting only such as might be demonstrated, either* **Arithmetically** *by* **Numbers** *or* **Geometrically** *by* **Lines**, *For instance the Octave should always be as 1 to 2. The Perfect Fifth as 2 to 3 the Fourth as 3 to 4. &c. and many more of the same kind which he demonstrated* **Mathematically**. *He also invented a* **Monochord** *an Instrument so called by reason of its haveing but one String which he divided in several equal parts by a Line under it, Then a small moveable Bridge being placed under the String divided it into two parts which yielded a* **Grave** *or* **Acute Sound** *according to the different Length of each portion; Then by comparing these* **Segments** *to themselves, or to the whole String, he assigned such proportions to them, as were agreeable to the Sound they expressed; Exam. he found that by putting the Bridge in the middle of the String, both Segments were an* **Unison** *to each other. or an* **Octave** *to the whole String, &c. and many other such which he demonstrated by numbers.*

Aristoxenes on the Contrary would have the Ear (whose Judgment he said was to be preferd) be the only Judge of this matter for Sounds said he, being the principall objects of the Ear, it is unnecessary for Reason to intermeddle with it; for Example the Fifth being too full, and the Fourth too flatt, did not gratify the Ear; therefore the first was to be decreased, and the latter encreased; Moreover as the Ear did not perceive any sensible difference between the whole Tones, it was needless to make some major, and some minor. since on the contrary they ought all to be esteemed equal.

Ptolomy and Dydimus finding that Pythagoras and Aristoxenes had fell into two extreams equally unwarrantable, thought it proper to consult Reason as well as the Ear; they being Inseparablely joyned, ought therefore to concurr equally in y^e Judgment of Sounds: For which reason they made another System by the help of the first which they endeavoured to gratify both. Notwithstanding all these changes and amendments, they still supposed each Tetrachord to consist of a Semitone Major a Tone major and a Tone minor But it has Since been thought requisite to divide also the Tone minor into two Semitones But before this could be done there was an absolute necessity of diminishing the Fifth and encreasing the Fourth which alteration, none dared undertake, whether out of respect for Antiquity, or for want of Searching more narrowly into this matter, I cannot tell; till a learned Man (whose Name and the Age he lived in have been both lost as Bontempi reports) perceiving that the Ear was not offended at the decreasing of the Fifth of a Small matter; found by this means that admirable Temperament which allows the fourth, a little more extent, than its mathematical proportion does, and so makes the first & Second Tone of each Tetrachord equall; and consequently both capable of being divided into Semitones. This occasioned another System, which the Italians call Systema Temperato or Participato because the addition of this Chromatic String causes the Octave to be divided into 12 Semitones. without leaving any Space void either between, or in the two Tetrachords it consists of, and so joyns both the Diatonic and Chromatic Systems in one. This Invention is certainly admirable but yet so natural, that it is to be wondered, that the Antients who had so narrowly searched into this matter, did not introduce it into some of their Systems, which shews us, that we ought not always to follow blindly the Sentiments of others.

How much the **Fifth** ought to be diminished to arrive to this Temperament; is what I won't determine in this place, several having already handled that subject very learnedly.

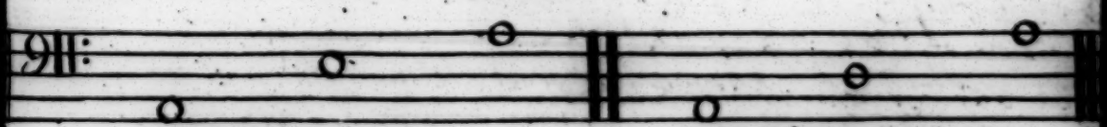
Of the Greek Moods, and Latin Tones.

There has been many disputes amongst Authors about y^e **Name Order, Effects**, and the Nature of **Moods**. and yet more concerning the Relation between the **Ancient** and the **modern moods** but this being not a proper place to enter into these debates I shall only observe such things as may serve for an Inlet to the Curious and those who may have a mind to make a farther Search into them. In all tunes whatever; there are three **Essential Sounds** or **Notes**, to be observed, the first is that by which the Tune ought to end, which is called the **Final**, The second is that which is most heard, or oftenest repeated, this they call'd y^e **Predominant** or **Ruling Note**. The third is called the **Mean** or **middle Note** and is generally a Third above the Final.

The Ancients made use of the **Diatonic Notes** to express their **Moods**. Now as there are but Seven in an **Octave** there are consequently no more than seven sorts of **Diatonic Finals**, Viz.

C, D, E, F, G, A, B,

Every one of these Notes has another an **Octave** above it so y^t there are seven sorts of **Octaves**, in the extremities of which the Ancients limited the **Extent** of their **Moods**, so y^t what they meant by **Modulation**, was only makeing a tune pass through all the Sounds comprehended between these two extremities, however in such a manner as the **Essential Sounds** might be heard oftener than any other, and this was always **Diatonically** Among the Sounds included in the Space of an Octave, there is one that divides it **Harmonically** which is the 5^th. to the lowest Sound; and another that divides it **Arithmetically** which is the 4^th. as for Example.



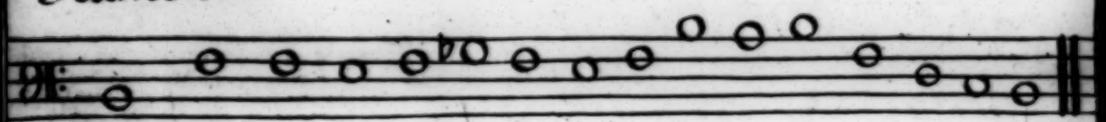
Harmonical Division *Arithmetical Division*

This double Division of the Octave has occasioned those two sorts or classes of moods, so often mentioned in Authors, namely, the **Authentic** and **Plagal Moods**. For in an Authentick mood they dwelt most in the fifth above y^e **Final** or Key-Note, and in a Plagal mood they chiefly dwelt

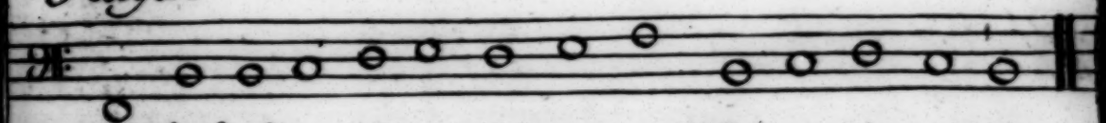
a fourth or third above,

EXAMPLE.

Authentic



Plagal



Among these Seven Sorts of Octaves beforementioned, there are but Six that are capable of this Harmonical Division, which are C,D,E,F,G,A, because the Fifth to B is False or Flat; so that there are but Six Authentic Moods: there are but Six Plagal Moods neither, because there are but Six of these Octaves that can be divided Arithmetically, Viz. G,A,B,C,D,E, the Diatonic Fourth to F, being sharp. So that C,D,E,G,A, have each of them an Authentic and a Plagal Mood; F has only an Authentic Mood and B only a Plagal; So that there are but 12 Moods, which Number has been fixed by Zarlin, Glarean and many others. —

EXAMPLE.

Table of the Greek Moods

Plag. Au. Pla: Au: Plag: Auth: Pla: Au: Au: Pla: Au: Pla:

This is all the mystery of the Ancient moods. However much more might be said upon their manner of placing their Clifs, their ways of Transposing, &c. But that going beyond the Bounds I prescribed my Self, I shall only give a list of the Names they were known by, most of them being called by the name of the Province where they were invented.

Authentic Moods	Plagal Moods
C. Ionick	Hypo Ionick
D. Dorick	Hypo Dorick
E. Phrygian	Hypo Phrygian

F. Lydian	Hypo-Lydian
G. Mixo-Lydian	Hypo-Mixo Lydian
A Eolian	Hypo-Eolian

There are yet several other names as Continuo, Commune, Misto, &c. *but as it is very uncertain what Notes they belong to, we'll drop them.*

The Latins afterwards reduced these Moods to the Number of eight, and called them Tones *of which four were* Authentic *and four* Plagal. *The four* Authentic Tones *were the* Dorick *the* Phrygian *the* Lydian *and the* Mixolydian *of the Greeks which* S. Ambrose *chose about the year 370 to compose Tunes for the Church of Milan for which reason it has been called to this day the* Ambrosian Song.

Observe that these four Tones *took in but eleven Notes of the Ancient System, Their* Lychanos Hypaton *or* D-sol-re *being the lowest note of the* Firft Tone *and the* Paranete hyperboleon *or* G-sol-re-ut *the highest of the* Fourth Tone. *So that* Nete-hyperboleon *that is the highest note and the* Parhypate-hypaton, *the* Hypate-Hypaton *and y^e* Proslambanomenos *which are the three lowest notes of the* Greek Syftem *were not used.*

About 230 Years after P. Gregory *added four more & called them* Plagal *which are properly the same as the* Hypo-Dorick, *the* Hypo-Phrygian *the* Hypo-lydian *and the* Hypo Mixolydian *of the Ancients, so that the 15* Diatonic *Notes of the Greek System were all used, the lowest note of the* Hypo-Dorick Tone *being their* Proslambanomenos.

From hence the four Authentic Tones *have each of them one of the* Plagals *for its collateral, that is, to serve as a* Supplement *to it for which reason they were divided in four Classes each Class containing an* Authentic *and a* Plagal Tone.

Authentic Tones are 1.3.5.7.

Plagal Tones are 2.4.6.8.

Observe here that the Authentic Tones are expressed by the Odd Numbers *1.3.5.7. from whence they have been called* Odd Moods: *And the Plagals by the* Even Numbers *2.4.6.8. From whence they have been called* Even Moods.

These two Denominations are often mentioned in those Authors who have treated about Moods; *and therefore necessary to be taken notice of.*

Observe also that the Authentic Tones *are placed over y^e*

Plagals as being chief and most essential, whereas the other are Dependant and Subject to them.

Now in order to know of what Mood any Tune is of, these three things must be observed.

1. The Final, or last Note of the Tune.
2. The Extent of it, both above and below.
3. The Predominant, or ruling Note.

1. By the last note you may know of what Class any Tune is of, each Class having a particular Note so affected to it, that it serves for a Final to those two Tones contained in it, so that, The two Tones of the First Class. viz. 1. & 2. always end in D.

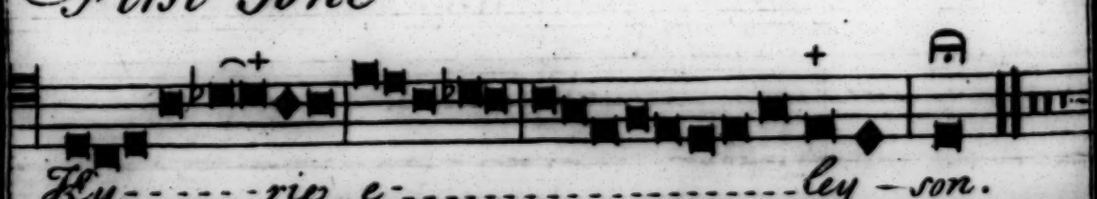
The two Tones of the Second Class, viz 3 & 4. always end in E
The two Tones of the Third Class, viz 5. & 6. always end in F
The two Tones of the Fourth and last Class, viz. 7. & 8. always end in G.

So that when a Piece ends in D, you may conclude it to be composed on one of the two Tones included in the first Class, if a Piece ends in E it must be of the Second Class, &c. for ye others. Yet there are several that end in A, B or in C, &c. but then it is only a Transposition, the Sounds expressed by A, B, & C being in the same proportion as those expressed by D, E, F, which is still the same thing only transposed a 5.th higher or a 4.th lower, therefore the two Tones of the First Class generally end in D, or by transposition in A, and so on with the rest as may be seen in this Table

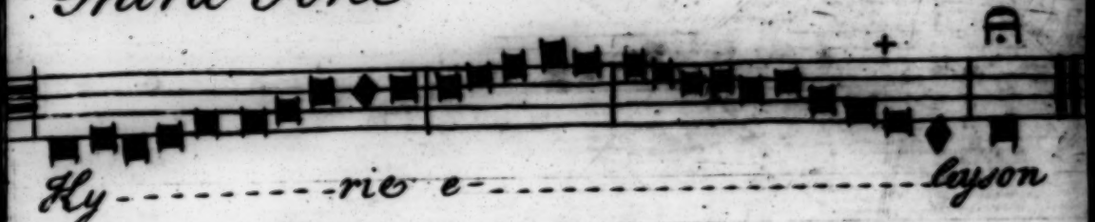
First Class	Second Class	Third Class	Fourth Class
1	3	5	7
D or A	E or B	F or C.	G
2	4	6	8

2. But as each Class contains both an Authentic and a Plagal Tone, it is necessary to determine in which of them the Musick is set. To know this you must examine the extent of any such Piece, both above and below. For if it goes 8 or 9 Notes above its Final, and not more than one Note below it, then it is Authentic as these

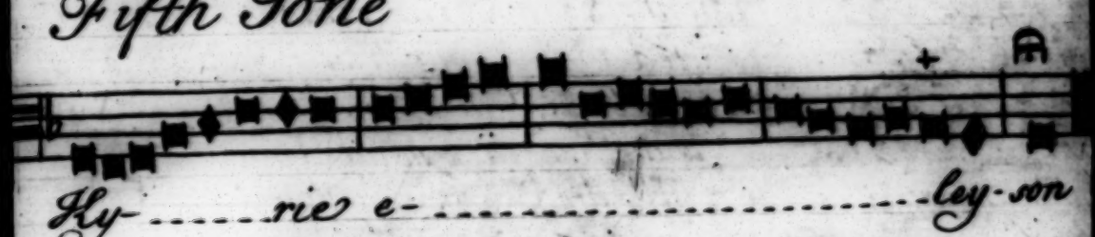
First Tone



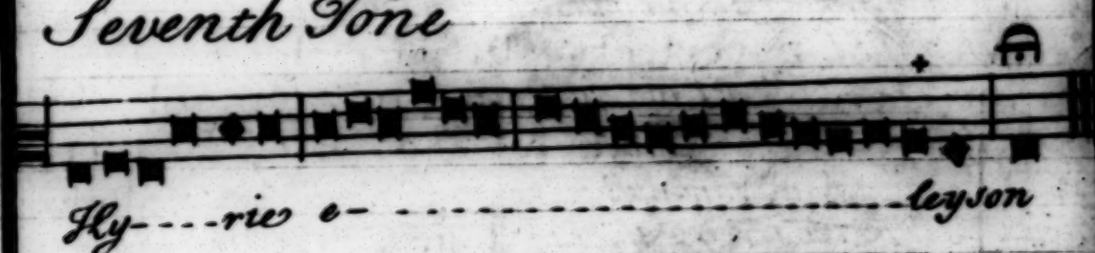
Third Tone



Fifth Tone



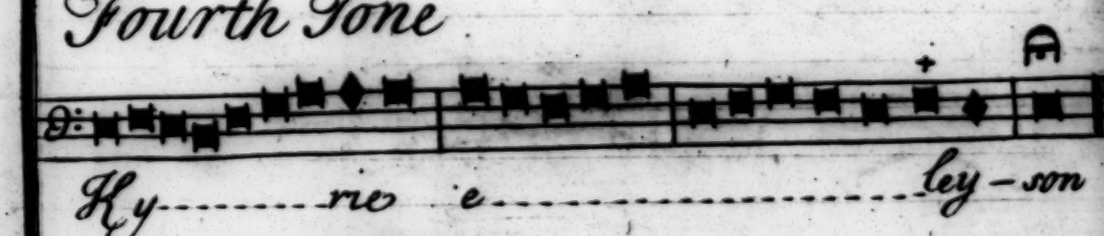
Seventh Tone



But if the Tune should go 4 or 5 Notes lower and not above 5 or 6 Notes higher than its **Final**, *then the Tone is* **Plagal**, *and by Consequence the Second of each Class. as in the following Examples which are four,* **Plagal Moods**

Second Tone

Fourth Tone



Sixth Tone

Eighth Tone.

But if a Tune should go both 8 or 9 Notes higher, and 4 or 5 Notes lower than its **Final**, *(as may be seen in several old Anthems used in the Church of Rome) then it is called a* **Mixt Mood** *because it includes both the* **Authentic** *and the* **Plagal**. *But there are many Tunes that have not compass enough to fill the* **Octave** *of their* **Mood** *(for their Tunes are seldom seen to exceed an Octave or at most 9 Notes, which was always the full extent of a Mood,) and those are called* **Imperfect** *or* **Dificient Tones**. *Now to know whether such a Tone is* **Authentic** *or* **Plagal**, *you must observe how high the* **Ruling Note** *is above its* **Final**: *For if it is 5 or 6 Notes above its Final, the* **Tone** *is* **Authentic**: *But if it is but 4 or 5 then the* **Tone** *is* **Plagal**.

These Methods of Settling and explaining of **Moods**, *were reasonable enough, as long as they used only the* **Diatonic Notes** *but since the Octave has been divided into 12* **Chromatic** *Semitones, this distinction of* **Authentic** *and* **Plagal** *Moods has been quickly laid aside. They have visibly seen that a* **Plagal** *Mood was not absolutely a true Mood, but rather an* **Extension** *of the* **Authentic** *Mood, and that all Moods should be estecmed* **Authentic**.

Many more important observations might be made upon this Subject, but I think this Sufficient to Shew what the Antients meant by their Moods, and how We ought to reason about them, according to the Practice of Modern Musick.

FINIS.

A DICTIONARY EXPLAINING

Such GREEK, LATIN, ITALIAN & FRENCH Words as generally occur in MUSICK.

A

Abene Placito, *at pleasure.*

Adagio *or* Adag.° *or* Ad.°, *a Slow movement, especially if the Word be repeated twice over as,* Adagio Adagio

Affetto, *a tender Affecting Manner.*

Affettuoso, *very tenderly.*

Alla Breve, *the name of a Movement in Musick whose Barrs consist of two Semibreves or four Minims &c.*

Allegretto, *Pretty Quick.*

Allegro *or* All.° *Brisk or Quick especially if y^e Word be repeated twice over.*

Allemanda *is the Name of a Tune always in Common Time.*

A

Alto *or* Alto-Viola, *or* Alto-Concertante, *Signify Counter-Tenor.*

Andante, *from the Verb* Andare, *to go, Signifies especially in Thorough Basses that all the Notes must be plaid equally and Distinctly.*

Aria, *an Aire or Song.*

Arietta, *much the same as* Aria.

Arsis, *v. Fuga.*

Assai, *Enough, This Word is often joyned w^th* Allegro Adagio Presto &c

A Tempo giusto *w^th an equal Time.*

B

B. or Basso, the Bass in general.

B.C. or Basso-Continuo, y^e Thorough Bass for the Organ, Harpsichord, or Spinnet, &c.

Basso Concertante, Bass of the Small Chorus.

Basso Ripieno, Bass of y^e Great Chorus.

Bene Placito, v. A Bene Placito,

Breve, is y^e Name of a Note which is in value as long as two Semibreve.

Brillante, Brisk, Airy, Lively, &c.

C

Camera, Chamber; as Arie da Camera Chamber Aires

Canon, or Canone a Perpetual Fuge.

Cantata, a Song in an Opera Style.

Canto the first Treble.

Canzone a Song, in general.

Canzonetta y^e Same as Camzone

Capo v. Da.

Ciacona is a Chacoon or Tune. Composed to a ground Bass.

Come Sopra, as above.

Con, with as Con e senza Violins with and without Violins.

Concerto, signifies properly a Concert.

Corente, a Tune always in Triple Time.

D

D.C. or Da Capo, begin again & end with the first Strain.

Divoto, in a Grave and serious manner.

Doppio, Double.

Duplo, Double.

E

E. or Ed, signifies And

Ecco or Echus in imitation of a Natural Eccho, this Word is sometimes used instead of Piano.

F

Fagotto, a Wind Instrument answering to a Bassoon.

Favorito, a Favourite.

Flauto, any Kind of Flute.

F. or Forte signifies Loud or Strong

F.F. or Piu Forte, Louder then Forte.

F.F.F. or Fortissimo very Loud

Fugha or Fuge is when some of the parts begin a certain Aire and the other parts begin some time after that imitating the first and repeating the same Aire, Throughout all the parts.

Fuga per Arsin and Thesin is what the Italians call by contrary motion, and is when the leading part descends the other instead of Imitating of it, ascends.

Fuga Doppia, signifies Double Fuge that is when the leading part proposes a Subject; and the Second part instead of repeating the first Subject proposes a different.

G

Gagliarda, Gay, Brisk, Lively &c.

Gavotta, a Gavott name of a Tune

Gigha, Giga or Gigue, a Jig

Grave, a Slow Movement.

H

Haut-Contre, Counter Tenor.

Haut-Dessus, First Treble.

L

Languente, in a languishing manner

Largo, Very Slow.

Largetto not Slow as Largo.

Lent, Lento or Lentement, Slow

M

Men, *signifies Leſt as* Men Allegro *Not ſo quick as Allegro.*

Men Forte, *not ſo Loud.*

Men Preſto, *not ſo Quick, &c.*

Moderato, *Moderately.*

N

Non, *not as*

Non troppo Preſto, *not too Quick*

Non troppo Largo, *not too Slow*

O

Octava *or,* Ottava, *an Octave, or an Interval of Eight Notes.*

Opera, *ſignifies properly a Work as Opera prima the firſt Work, Opera II.da Second Work, Opera III.za Third Work, &c. It ſignifies alſo a Tragedy or Paſtoral &c. ſet to Muſick*

Organo, *ſignifies properly an Organ, but when it is written over any Piece of Muſick, then it ſignifies y^e Thorough Baſs.*

Ouverture *the Opening or Beg. of an Opera or ſometimes as a Prelude to any Piece of Muſick.*

P

Parte, *a Part as* Parte Prima, *the Firſt Part* Parte Secunda, *the Second Part, &c.*

Paſtorale *after a Sweet eaſy Gentle manner, as Shepherds are ſuppoſed to play.*

P. Pia *or* Piano *Soft*

Piu Piano *or* P.P. *Softer.*

Pianiſſimo *or* P.P.P. *very Soft*

Piu Allegro, *more Briſk then Allegro.*

Piu Preſto *Quicker then* Preſto.

Poco Allegro, *not ſo Briſk as* Allegro

Poco Preſto, *not ſo Quick as* Preſto

Poco Largo *not ſo Slow as* Largo

Preſto, *Faſt or Quick.*

Preſtiſſimo; *very Quick.*

Primo, *Firſt as* Violin Primo, *Firſt Violin.*

Fagotto Primo, *Firſt Baſſoon*

R

Recitativo *or* Rec.^o *to expreſs a Sort of Speaking in Singing This Word is very common in Cantata*

Ritornello *a ſhort Symphony ſo call'd which either begins before the Song or ſometimes in y^e Middle or alſo after the Song is ended*

Repetatur *to be Repeated.*

S

Sarabanda, *is a Tune always in Triple Time*

Semibreve, *is the name of a Note which is in value as much as two Minims or 4 Crotchets, &c. Or one Barr of Common Time.*

Senza, *Without, as* Senza Violini *without Violins, &c*

Soave *or* Soavemente *ſweet or Agreable.*

Solo, *Alone as* Violino Solo, *Violin Alone;* Flauto Solo, *Flute Alone,* Organo Solo, *the Organ Alone, &c.*

Staccato *or* Stoccato, *in a plain and diſtinct Manner*

Subito, *Quickly. v.* Volti.

Suonata, *or* Sonata, *a Piece of Muſick for Inſtruments.*

T

Tardo, *Slow much the ſame as* Largo.

Tutti, *all, or all together.*

V

Verte Subito, *Turn over Quickly*

Viola, *is properly a Viol. But*

it is commonly taken for a Tenor.

Violino, a Violin.

Violoncello, a Baſs Violin.

Violone, a Double Baſs, that is an Octave lower then a Common Baſs Violin.

Vite Viſtamente, or Viſto, Faſt or Quick.

Vivace, with Life, and Spirit.

Vivacemente or Vivamente. much the ſame as Vivace.

Uniſsoni, is ſet over a Piece of Muſick, when all the parts play in the Uniſson, or Octave.

Volta or Volti, Turnover.

Volti Subito, Turnover, Quickly. or without Loſs of Time.

Z

Zufolo or Zuffolo or Suffolo a little Flute, or Flageolet.

FINIS.

Where this is ſold may be had the following Muſick Books, (Viz.)

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Julius Cæſar.
Tamerlane.
Rodelinda
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King Richard the Firſt.
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First observe the manner of holding your Hautboy — which is thus, place your left hand uppermost next to — your mouth and your right hand below: though there are eight holes on this Instrument besides two under ye Brass Keys making ten in all. nevertheless seven fingers will be sufficient to supply them, as for Example. ——

Let the forefinger of your left hand cover the first hole, the second finger the second, and the third finger the next two holes. In like manner the forefinger of your right hand must stop the next two holes. then place the second finger of the same hand on the next hole together with the third finger on the lowest hole in view & your little finger will command the biggest brass key, so that by setting it down pretty hard it will cover the lowest hole. ——

Thus all the Holes of your Pipe being stopt, blow somewhat strong and you will distinctly hear Gsaut which is the lowest Note on the Hautboy. ——

Dsolre is the second Note, and to sound that you must lift up the little finger of your right hand. ——

For Elami or the third Note take up the third finger of your right hand. ——

For Ffaut or the fourth Note take up the second finger and put down the third of your right hand together with the little finger of the same hand on the small brass key ——

For Gsolreut or the fifth Note, take up the little finger with the second and first finger of your right hand. ——

For Alamire or the sixth Note you must keep the first

and

and second fingers of your left hand and the third finger of your right close stopt.

For Bfabemi or the seventh Note, stop the forefinger of your left hand & third finger of your right.

For Gsolfaut or the eighth Note, stop only the second finger of your left hand and ye third finger of your right.

For Dsolre or the ninth Note, stop all your fingers, only by keeping your little finger off from the Brass key: then press the Reed between your lips almost close together, and blow stronger than you did before; whereupon you will hear a sound the compass of a Note above the former. but it ought to be observed that in all the following Notes which are above this Gsaut the Reed must be kept press'd between your Lips as you did for the preceding Note, and the higher you go, still continue blowing somewhat stronger.

To sound E'la in alt or the tenth Note, take up the third finger of your right hand and forget not to order the reed according to the former direction.

For Ffaut in alt or the eleventh Note, take up the second finger of your right hand and set down ye third finger of the same hand placing the little finger on the small brass key.

For Gsolreut in alt or the twelfth Note take up all the fingers of your right hand and stop all those of your left.

Alamire in alt or the thirteenth Note is sounded only by stopping the first and second fingers of your left hand.

Bfabemi

Hautboy.

B fabemi in alt or the fourteenth Note is sounded by stoping the second finger of your left hand.

Gaut in alt which is the fifteenth or highest Note, must be sounded by keeping all your fingers open.

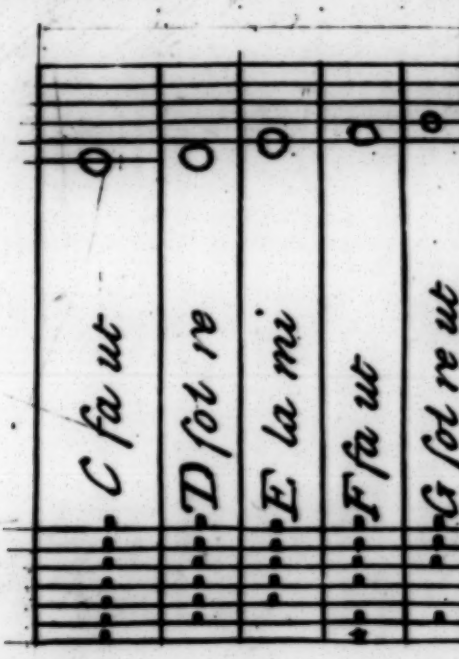
Under the Scale of Notes here subjoyned I have described seven lines, signifying the seven fingers, and the Dots marked on them are to shew which fingers must be stopt, and which not. But on the lowest line you will sometimes find a Cross denoting that your little finger must be set on the lesser brass key which lifts that off from the hole.

Again when a Dot is placed on the lower line, you must put your little finger on the large key untill it beats that down to cover the hole. Observe likewise when you see this mark (p) above the head of any Note, that the Reed must then be press'd close together and blown after such a manner as I have already explain'd. This will appear more evident from the Example it self.

A Flat is mark't thus ♭ and a Sharp thus ♯. If a Flat be placed before any Note you must play it half a Note lower than the Note naturally is. If a Sharp be placed before any Note it is to be play'd half a Note higher than the Note naturally is.

A Scale

A Scale of the plain No



Left Hand { First Finger, Second Finger, Third Finger }

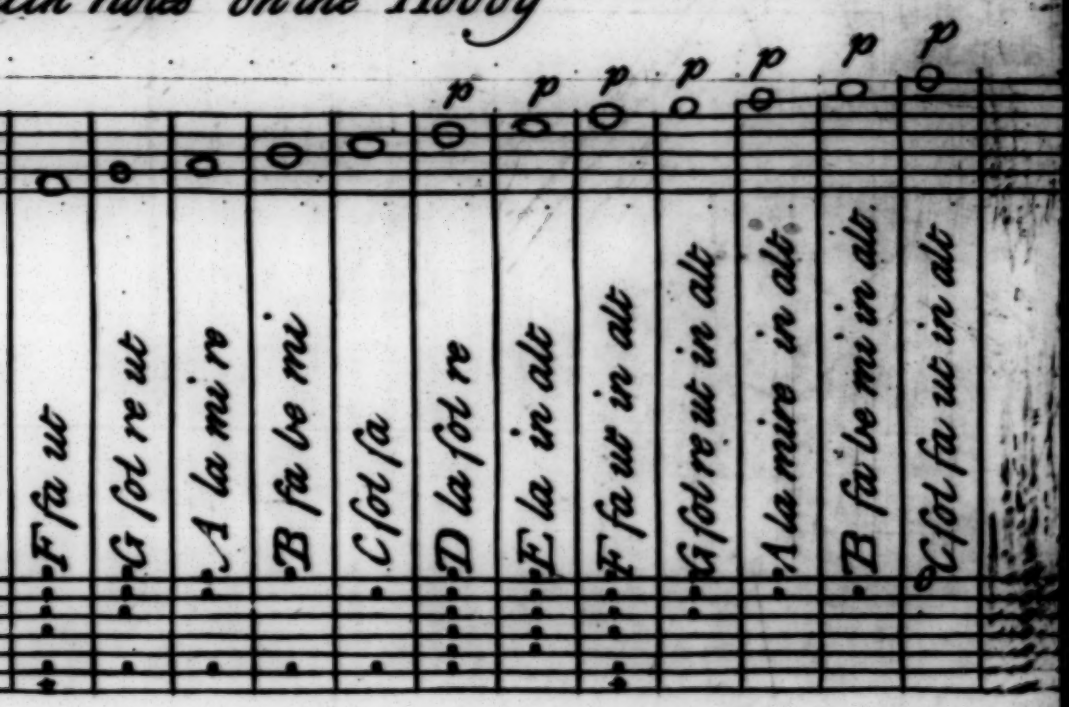
Right Hand { First Finger, Second Finger, Third Finger, Little Finger }

Having perus'd this Scale, and taken particular notice of
which it stands, so that you can readily tell its name and h
other place, you may then have recourse to the general Scale
to place your Fingers as the Dots direct, you may with eas

A Scale of all the Notes both flat and

Where you meet with a Cross plac'd on the third line it
cover'd with ye third finger of your left hand, but let that be ye hole
ye over ye heads of ye Notes in ye Scale which begins at D la sol re and
between your lips and blow stronger than you did before, & y

ain Notes on the Hoboy


F fa ut
G sol re ut
A la mi re
B fa be mi
C sol fa
D la sol re
E la in alt
F fa ut in alt
G sol re ut in alt
A la mire in alt
B fa be mi in alt.
C sol fa ut in alt

notice of every Note and of the line or space on or between
e and know how to touch it on your Instrument in any
ral Scale of all ye Notes both flat & sharp. & in taking care
with ease attain to play them

and sharp on the Hautboy.

l line it shews that you must stop but one of those holes that are
be ye hole which is next your hand: observe where you see this mark
ôtre and so on all ye Notes in alt. you must press ye reed almost close
fore, & ye higher you go still continue blowing stronger

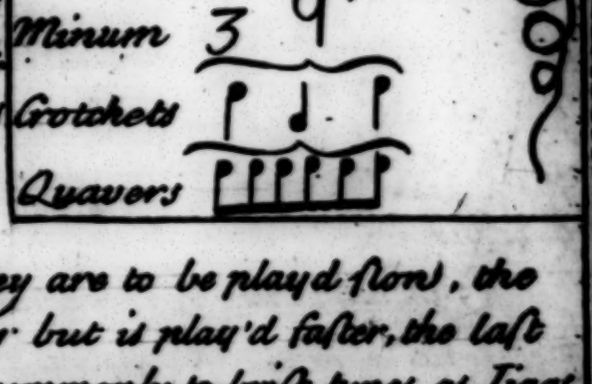
Example of the Time or length of the Notes

There being nothing more difficult in Musick than playing of true time 'tis therefore necessary to be observ'd by all Practitioners that there are two sorts / Common, and Triple time: and is distinguish't by this C this ₵ or this ₵ mark. the first is a very slow movement, the next a little faster, and the last a brisk and airy time; and each of them has always to the length of one Sembrief in a Bar which is to be held as long in playing as you can moderately tell four by saying one, two, three, four: two Minums as long as one Sembrief: four Crotchets as long as 2 Minums: 8 Quavers as long as 4 Crotchets; 16 Semiquavers as long as 8 Quavers.

Common Time

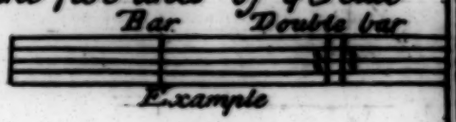
Triple time consists of either three or six Crotchets in a Bar: and is to be known by this $\frac{3}{2}$ this $\frac{3}{1}$ this 3 or this $\frac{6}{4}$ mark. to the first there is three Minums in a bar and is commonly played very slow: the second has three Crotchets in a bar and they are to be playd slow, the third has the same as the former but is play'd faster, the last has six Crotchets in a bar & is commonly to brisk tunes as Jiggs & Passys. When there is a prick or dot following any Note it is to be held half as long again as the Note it self is. let it be Sembrief, Minum Crotchet or Quaver. When you see a Sembrief rest you are to leave off playing as long as you can be in counting four a Minum rest as long as you tell two and a Crotchet one and so in pronortion a Quaver and Semiquaver. you may know how these rests are mark'd by ye following Examples. Sembrief Rest, Minum Rest, Crotchet Rest, Quaver Rest, Semiquaver Rest

Triple Time.



Triple Time is multiplied by three and consists of 1 prick't Minum, or 3 Crotchets, or 6 Quavers or 12 Semiquavers included within one Bar. Whereas in Common Time 1 Semibrief or 2 Minums or 4 Crotchets, or 8 Quavers or 16 Semiquavers may in like manner be contain'd within 1 Bar.

Now a Bar is a line drawn cross the five lines of the Scale as you may observe in the Example.



Example

A double Bar is set as Occasion serves to shew that the strain ends there, and that every strain must be play'd twice over. Furthermore in most Lessons you will find a dot or prick on the side of a Note which signifies that such a note whereto this dot is fix'd must be held half as long again as the time of the Note it self requires whether it be Sembrief, Minum, Crotchet or Quaver.

As for the tails of the Notes they may be turned upward or downward at plesure, so the heads be made full and fix'd in their proper places.

Having explain'd the Scale of the Gamut both as it is natural and otherwise, there remains only some Directions for the distinguishing of certain marks which are usually set at the beginning of the staves or lines. The first is that of the Cliff which is made thus Some other marks are also inserted in most Lessons after the Cliff viz the flats and sharps, but they have been described before; therefore I shall only add here that the Flats are used for Ela, Bfabemi and Alamire. and that if one or more of these Flats are placed next the Cliff, it ought to be understood that all the Notes on that line or in those spaces where they stand must be played flat throughout the whole Lesson, unless you meet with a sharp prefixt to any one of them, shewing that that

 particular

particular Note must be play'd sharp; the sharps are applied to G-solfaut, F-fa-ut, and G-sol-re-ut. so that all the Notes found in those Places are to be play'd sharp unless prevented by a Flat.

An Example of the Graces.

For the greater encouragement of Practitioners I have here subjoyn'd a Scale wherein are described the usual Graces. the first of which is a Beat mark'd thus (+) shewing on whatsoever line it is plac'd that the finger answering thereto must be just beat down and lifted up again. A shake is mark'd thus (tr) or thus (=) and denotes wheresoever it is plac'd that such a finger must be shook off. always remembering to sound the Note next above it. before you begin to shake and let the proper Note be distinctly heard at last, as it plainly appears from the Example: for by observing the Directions of the Dotts you may soon learn to beat or shake any Notes as Occasion serves. A slur is known by this mark (⌣) and is often drawn under two. three or more Notes, to signifie that all those Notes are to be sounded with one Breath. Altho the former Characters direct for the shakes and beats in the following scale, nevertheless in the Lessons a shake is otherwise marked over the heads of those Notes that are to be shaken thus (=) and a beat thus (+).

A Scale of all the Graces

G beat
G shake
G♯ beat
G♯ shake
A♭ beat
A♭ shake
A♮ beat
A♮ shake
B♭ beat
B♭ shake
B♮ beat
B♮ shake
C beat
C shake
C♯ beat
C♯ shake
D beat
D shake
D♯ beat
D♯ shake
E♭ beat
E♭ shake
E♮ beat
E♮ shake
F beat
F shake
F♯ beat
F♯ shake

Minuet.

Minuet.

Rigadoon

Minuet

March

For the Hautboy.

March

Tr Tr Tr

DC

Minuet

Tr Tr Tr Tr

Minuet

Tr Tr Tr

Minuet

Minuet

For the Hautboy.

Trumpet Minuet

Minuet

A March

A March

For the Hautboy.

A March

A March

March

Trumpet Minuet

For the Hautboy.

Minuet
Rigadoon
Minuet

Minuet

Minuet

For the Hautboy.

Minuet

Minuet

Minuet

Eccho Minuet

Largo
S
S
Tr
Tr
Tr
Tr
Tr
Tr
Tr
Tr
For the Hautboy.
F
al segno

Benche povera a Favourite AIR

For the Hautboy.

in ye Opera of Flavius.

A Favourite AIR in the

For the Hautboy.

Tr
Sy
Tr
So
So
Sy
Tr
Sy
Da Capo

A Favourite AIR in the

For the Hautboy.

Da Capo

A Favourite AIR in the

For the Hautboy.

Opera of Radamistus

30

Tu sei il cor *a Favourite AIR in*

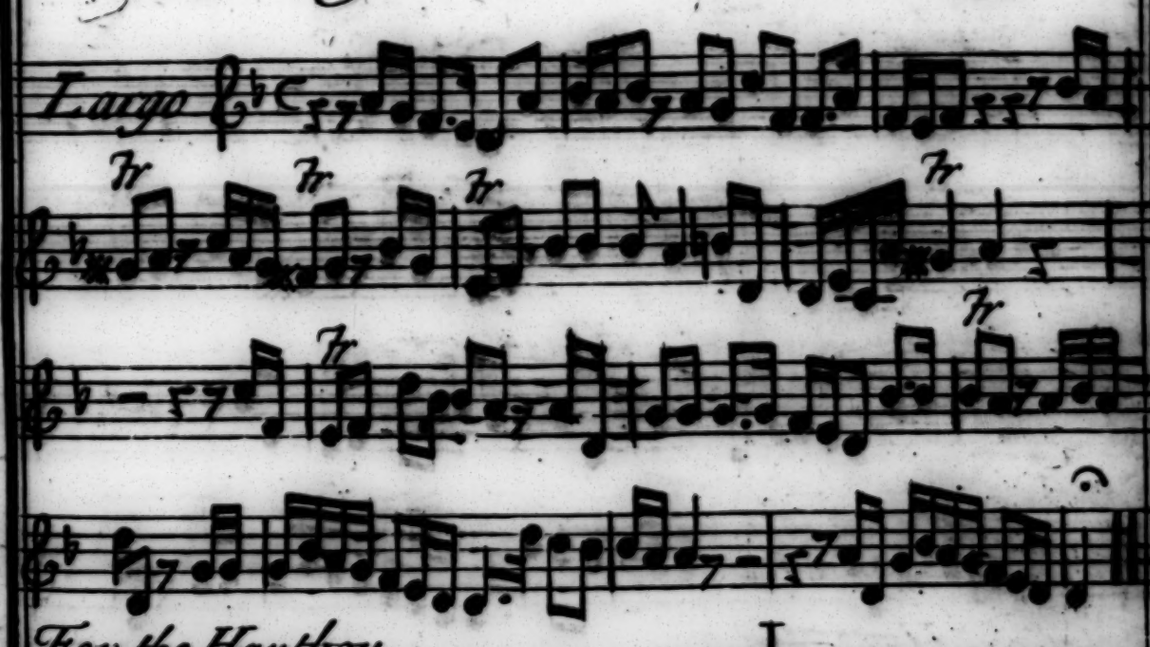
Song
fz
fz
fz

the Opera of Julius Cæsar

A Favourite AIR in the

For the Hautboy

Deh piange te Julius Cæsar



A Favourite AIR in the

Allegro

For the Hautboy.

Opera of Tamerlane

Non e piu tempo

Tamerlane

All°

For the Hautboy.

Faro cosi piu bella ADMETUS

Laura non sempre spira in ye Opera of SIROE

For the Haultboy.

fy
fr
So
fr
fr
fy
fr
fr
Da Capo

4o

A Favourite AIR in

fo
Tr
Tr
Tr
adag
Sy
Tr
:S:
Da Capo al fegno

42 *A Favourite AIR in*

For the Hautboy.

fy
fo
fr
fr
fy
fr
fr
fr

A Favourite Air in the

For the Hautboy.

Opera of Parthenope

46 Si scherzasi *in the Opera of*

Allegro

For the Hautboy.

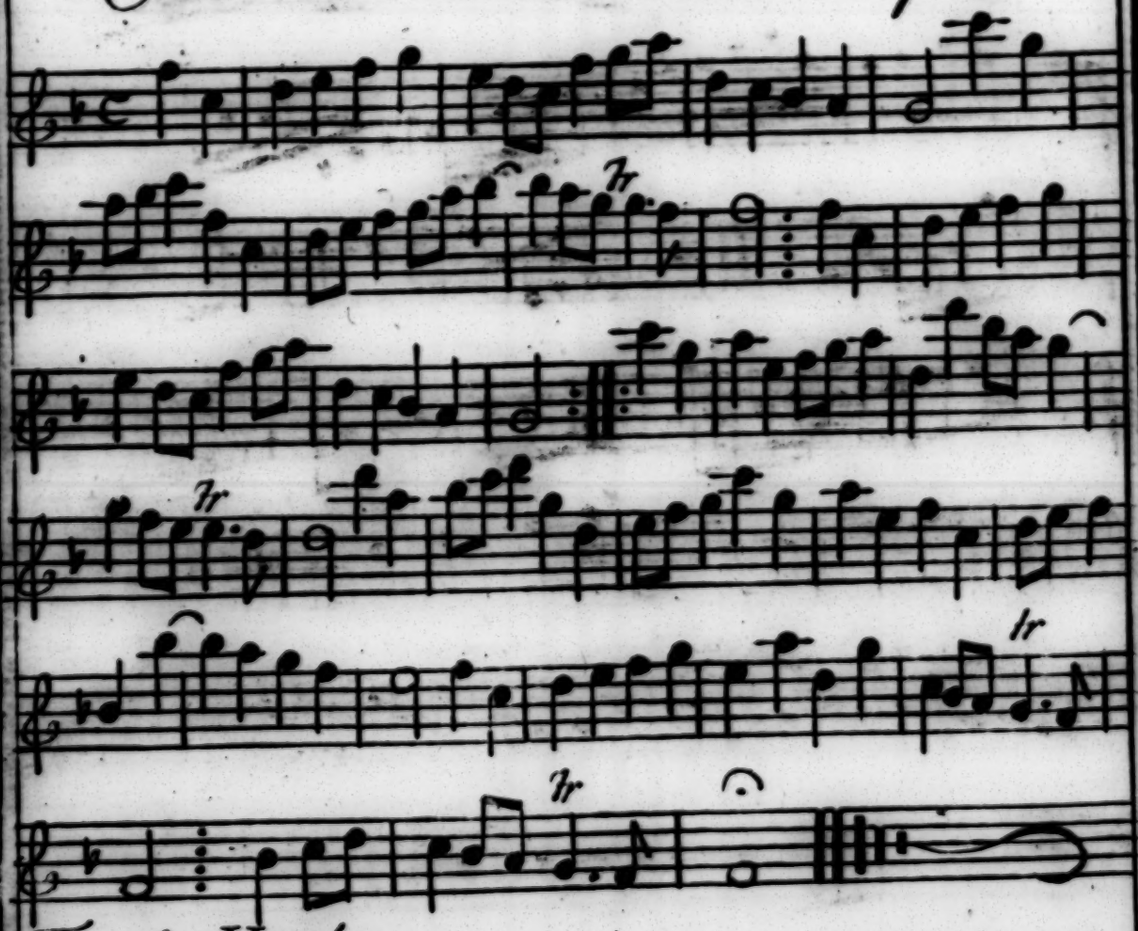
Parthenope

For Adag the Hautboy

Air in Parthenope.

Larghetto

Chorus in Parthenope



For the Hautboy.

THE *Art of Playing* ON THE VIOLIN;

WITH

A New Scale ſhewing how to ſtop every NOTE, Flat or Sharp, exactly in Tune, and where the SHIFTS of the Hand ſhould be made.

To which is added

A Collection of the fineſt Rigadoons, Almands, Sarabands, Courants, & Opera Airs extant.

Engravd, Printed and Sold at the Printing-Office *in Bow Church-Yard* LONDON. *Where Books of Inſtructions for any Single Inſtrument may be had. Price* - 1ˢ. 6ᵈ.

THE *Art of Playing* on the VIOLIN

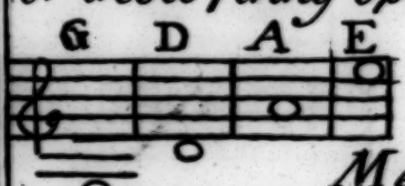
The first Thing to be learnt is the Scale of the GAMUT *as it is here subjoyned*

The Fourth or biggest String
The 3d String.
The 2d String
The First or Treble String
0 1 2 3 0 1 2 3 0 1 2 3 0 1 2 3 4
Gsolreut Alamire Bfabmi Gsolfaut Dlasolre Elami Ffaut Gsolreut Alamire Bfabmi Gsolfa Dlasol Elami Ffaut Gsolreut Alamire Bfabmi

Next it will be requisite for the Learner to get these Names by heart: having a particular Regard to every line and Space as also to the respective Notes that are on them that he may be able to know & tell their proper Names readily whenever he shall

ſee them in any place or Leſſon whatſoever.

The next thing to be learn't is the method of tuning the Violin which muſt be by fifths thus ye fourth or biggeſt ſtring open muſt be GAMUT or rather G-ſol-re-ut, the third String open D-SOL-RE, the ſecond ſtring open A-LA-MI-RE, and the leaſt or treble ſtring open E-LA. as for Example.



But if you cannot put your Violin in tune by the help of the former Direction, do it thus. Meaſure out the ſeventh line (from the Nut) which is drawn acroſs the ſtrings in the enſuing Example and draw with a little Ink a line over the Finger board at the ſame Diſtance from the Nut as that line, having done thus, ſcrew up ye treble ſtring to as high a pitch, as it can moderately bear, then put your little finger on the afore mentioned Mark on the ſecond String and cauſe that to give the ſame ſound as ye treble ſtring doth when 'tis open: Afterward put your little Finger on the ſame mark on the third ſtring & cauſe that to have the ſame ſound as the ſecond String when open laſtly obſerve ye ſame method in tuning ye 4th ſtring.

Directions how to play off the ſeveral Notes marked in the Scale of the GAM-UT.

Hold the Violin with your left Hand, about half an inch from the bottom of its Head, which is uſually termed the Nut, and let it lie between the Root of your Thumb and that of your fore-finger: then you may proceed to the playing off of the Notes ſpecified in the Scale of the Gamut, to which purpoſe it ought to be obſerv'd, that there are 4 Notes appertaining to ye fourth or biggeſt String, viz. G-ſol--re-ut. A-la-mi-re. B-fa-be-mi and C-ſol-fa-ut. now G-ſol-re-ut is to be play'd open: A-la-mi-re muſt be ſtop't with the fore finger of your left hand almoſt at the diſtance of an inch from the Nut, B-fa-be-mi with your ſecond

finger

finger about half an inch from the first & C-sol-fa-ut with your third finger close to the second.
The III^d string hath in like manner 4 Notes which are these viz D-la-sol-re, E-la-mi, F-fa-ut & G sol re ut (on which last the Cliff is commonly fixed) D-la-sol-re is struck open. E-la mi is to be stop't with your fore-finger about an inch from the Nut F-fa-ut with your second finger close to the first. & G-sol-re-ut with your third finger 3 quarters of an inch from y^e 2^d.
The II^d string hath also 4, Viz A-la-mi re, B-fa-be-mi C-sol-fa-ut and D-la sol: A la mi re is open, stop B-fa-be mi with your fore finger about an inch from y^e Nut C-sol-fa-ut with your second finger close to the first & D la sol with your third finger about three quarters of an inch from the second.
The I^se, treble, or least string hath six Notes usually appropriated thereto which are these Viz E la F fa ut. G-sol-re-ut, A-la-mi-re, B-fa-be-mi, and C-sol fa ut. Strike E la open; stop F-fa-ut with your fore finger very near the Nut: G-sol-re-ut with your second finger about three quarters of an inch from the first: A-la-mi-re with your third finger at the same distance from the second: B-fa-be mi with your little finger half an inch from the third; and lastly to stop C sol fa ut you must stretch your little finger about a quarter of an inch farther than you did for B-fa-be-mi.
But the Learner is to take Notice that all the Notes on the first or treble String excepting E la are termed in Alt for Distinction sake.
And that the first Note of every String must be drawn with a down Bow.

Of Flats & Sharps.

Whereas the greater part of the Notes in the Gamut are divided by half Notes commonly call'd Flats and Sharps. the former whereof are marked thus (♭) the other thus (♯) It may not be Amiss here to subjoyn the whole Scale of the Gamut ascending whercin all these half Notes are delineated, and at the same time to shew with what fingers they are to be stopt. Where a Cypher (0) is set underneath any Note, it signifies that such a Note must be play'd open: the figure (1) is the first finger; the figure (2) is the second finger and the figure (3) is the third finger. But whereso-ever you find a figure plac'd under a Note and ye same figure under the next it denotes that the same finger must be stopt about half an Inch farther yn it was before.

4th string. 3d string.

g a a♯ b♭ b c c♯ d e e♯ f f♯ g g♯

0 1 1 2 2 3 3 0 1 1 2 2 3 3

2d string 1st string

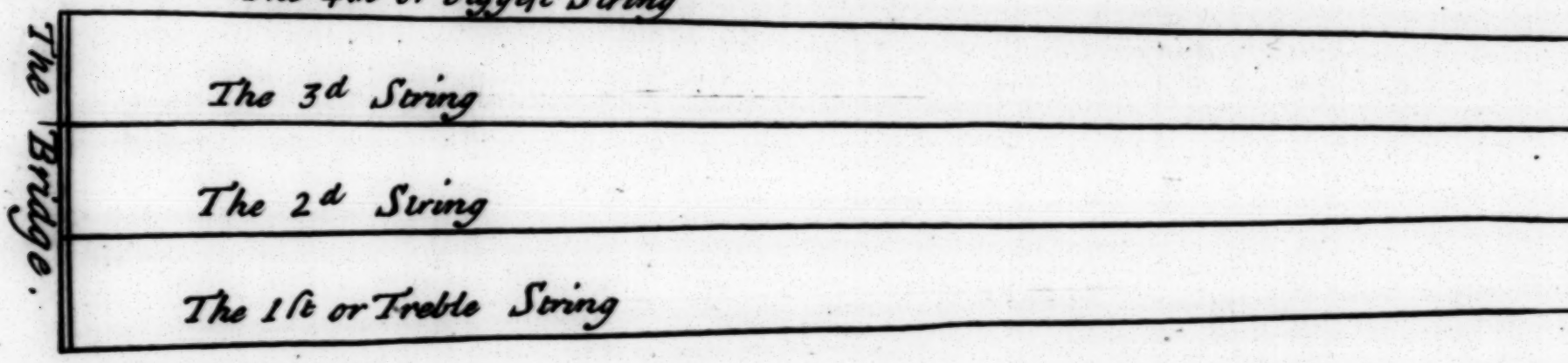
a b♭ b c c♯ d e e♯ f f♯ g g♯ a a♯ b♭ b c c♯

0 1 1 2 2 3 4 0 1 1 2 2 3 3 4 4

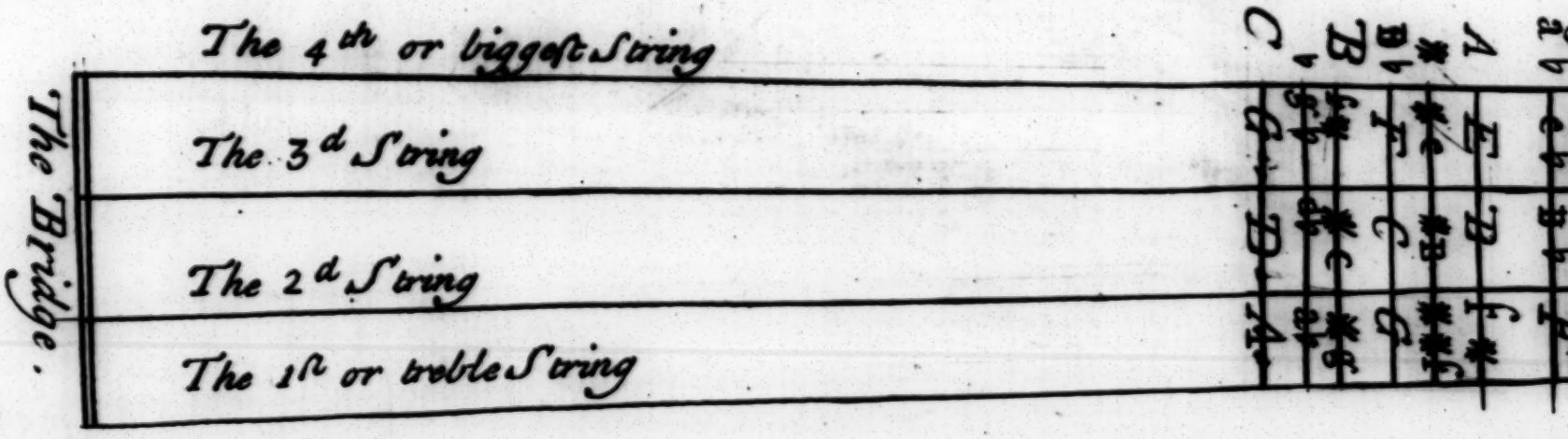
If you cannot readily attain to stop in Tune you may then have recourse to ye ensuing Example wherein ye strings of ye Violin are represented and divided into several frets.

first

Let the length of your Strings betveen the Nut and the Bridge be the ſame as in this Example, v
ſion requires; then vith a pair of Compaſſes mark out theſe lines either with Ink, or vith bits of Paper paſted
eaſily diſcern every Note, and vith a little practice learn hov to ſtop in Tune to a very great Nicety.

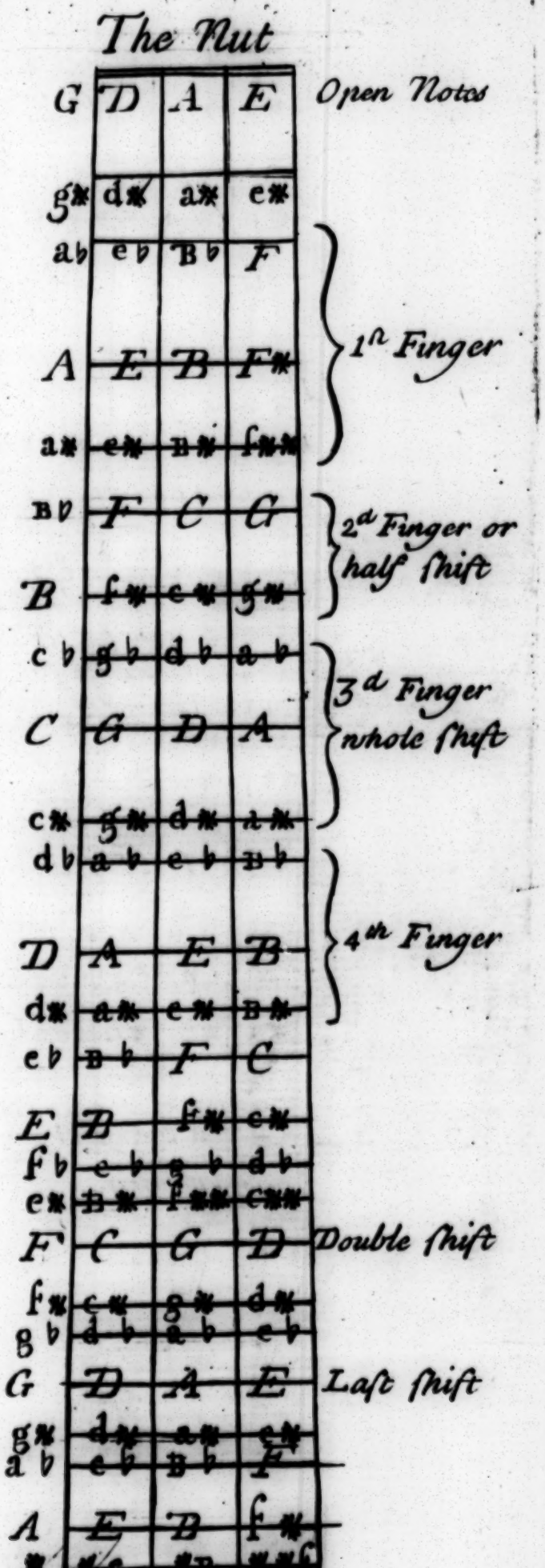


When you are pretty well acquainted with the manner of ſtopping according to the former Scheme, yo
is called the half ſhift is upon the 5th line; the vhole ſhift is upon ye 8th line; ye double ſhift is on ye 17th line; the
vhere ye ſhift is to be done, & then move the vhole hand higher accordingly. Note alſo that as G♯ & A ♭, or A♯ & B

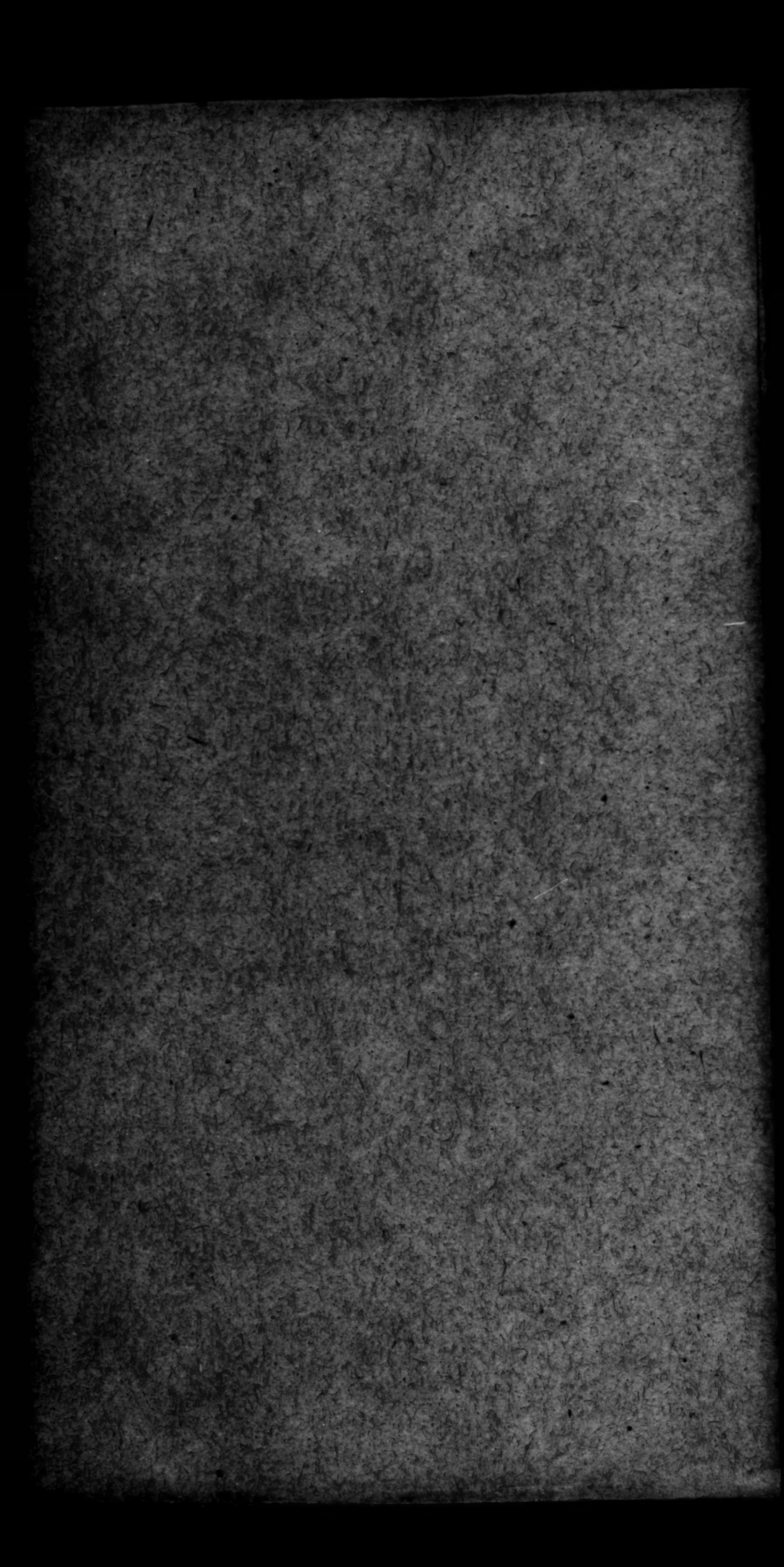


Bridge a little forwarder or backwarder as occa
nce or they are in this Example; Thus you'll

soon in all the shifts, for Example if first shift which
g you must put your first finger on that line or Note
ou must not stop them with the same Finger.


The Nut
G D A E Open Notes
g♯ d♯ a♯ e♯
a♭ e♭ B♭ F
A E B F♯
1st Finger
a♯ e♯ B♯ f♯♯
B♭ F C G
B f♯ c♯ g♯
2d Finger or half shift
c♭ g♭ d♭ a♭
C G D A
3d Finger whole shift
c♯ g♯ d♯ a♯
d♭ a♭ e♭ B♭
D A E B
4th Finger
d♯ a♯ e♯ B♯
e♭ B♭ F C
E B f♯ c♯
f♭ e♭ g♭ d♭
e♯ B♯ f♯♯ c♯♯
F C G D Double shift
f♯ c♯ g♯ d♯
g♭ d♭ a♭ e♭
G D A E Last shift
g♯ d♯ a♯ e♯
a♭ e♭ B♭ F
A E B f♯
a♯ e♯ B♯ f♯♯

ample, which you may easily do by removing the
r passed on the neck of your Violin at the same Distance
cety.



Common Time.

Sembrief

Minums

Crotchets

Quavers

Semi quavers

Triple Time.

Minum

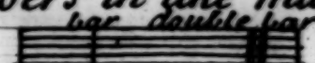
Crotchets

Quavers

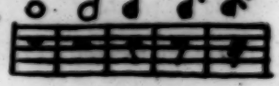
Semi quaver

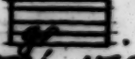
Example of the Time.

There are two sorts of Time viz. Common and Triple. Common Time is marked thus and must be played slow. or thus to shew a somwhat faster motion. and thus to denote a brisk movement. Triple time is marked thus to signifie a grave movement. or thus which mark is usually prefixt to slow Airs: or thus which mark serves for Minuets or light tunes: and thus which last mark is generally set before Jiggs & Paspes. a Sembrief is ye length of 2 Minums. 4 Crotchets 8 Quavers and 16 Semi quavers. and ought to be held as long as you can distinctly tell four thus 1: 2; 3; 4: therefore according to ye Mark set at the beginning of any Lesson whether it be slow or quick. you must alter ye telling of these Numbers slower or faster.

Triple Time is multiplied by three and consists of 1 prickt Minum, or 3 Crotchets, or 6 Quavers or 12 Semiquavers included within one Bar: whereas in common time 1 Sembrief, or 2 Minums or 4 Crotchets, or 8 Quavers, or 16 Semiquavers in like manner be contained within one Bar. 

A Bar is a line drawn cross the five lines of the Scale as you may observe in the Example: A double Bar is set as occasion serves to shew that ye Strain ends there and that every strain must be played twice over. Furthermore in most Lessons you will find a dott or prick on the side of a Note, which signifies that such a Note whereto this dot is fixt must be held half as long again as the time of the Note it self requires. whether it be Sembrief Minum, Crotchet, or Quaver. As for the tails of notes they may be turned upwards or downwards at pleasure, provided that the heads be made full and fixd in their proper places.

There are as many rests or marks of silence as there are Notes. Example  and when you meet with any of these you are to cease playing according to their lengths

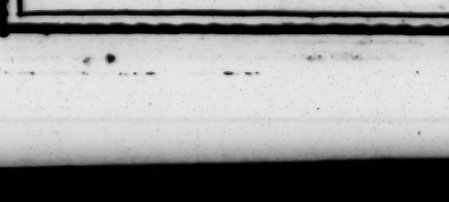
Having explained the Scale of the Gamut both as it is natural and otherwise; there remains some Directions for the distinguishing of certain marks which are usually set at the begining of the Staves or lines, the first whereof is that of the Cliff which is formed thus.  some other Notes also inserted in most Lessons viz Flats & Sharps that have been alredy described in the in the preceeding Example. Therefore I shall only add here that the Flats are used for Ela, B fa be mi and A la mi re, and if one or more of these Flats be placed next the Cliff it ought to be understood that all the Notes on that line, or in those spaces where they stand must be played flat throug out the whole Leson

unless

unless you meet with a Sharp prefixt to any one of them, shewing that that particular Note must be play'd sharp. The Sharps are applied to F fa ut, C sol fa ut and G sol re ut so that all the Notes found in those places are to be play'd sharp, unless a Flat any where intervenes.

Of the usual Graces.

The first is call'd a Beat. and is marked thus (+) it proceeds from y^e^ half Note below the Note on which it is made, and must be heard a little before the proper Note is drawn with the Bow. as for Example in playing B-fa-be-mi you must first touch A-lamire open, and then beat down B-fa-be-mi with your forefinger. On the contrary a Shake is marked thus (tr) and comes from the next Note above. thus when you shake F-fa-ut. the Grace is taken from G-sol-re-ut, which you must strike a little and then shake it off, but be sure to let the proper Note be heard at last.



There is also another sort of Grace call'd a Slur and marked thus (⌒) which is sometimes set over two, three, or more Notes to shew that all the Notes comprehended within it must be drawn with one Bow, as it appears from the Example

The

The Method of Bowing in Common Time

It is difficult to lay down any certain Rules for ye Use of ye Bow by reason the direction of divers Masters and ye Methods of Practitioners are very different: nevertheless it may not be improper for ye satisfaction of ingenious Learners to exhibit some few remarkable Observations on this subject. At the beginning of many Lessons you will meet with an odd Note excluded from ye others by the first Bar. which must be always struck with an up Bow. the next within ye Bar is to be drawn with down Bow. and whenever an equal number of Minums. Crotchets. or Quavers are comprised within ye same Bar. proceed in drawing one Bow down and ye other up continually: but if three. five. seven or any other odd Numbers are found therein. then 'tis requisite that some two of them be play'd with two down or two up Bows both together: Lastly in case there are two. four. or more Quavers tied together. be sure to play off the first of them with a down Bow. the same thing is to be observ'd with Semiquavers when they agree in like manner: as you may more plainly apprehend in the ensuing Example wherein the Letter (u) is set under those Notes which require an up Bow, and (d) under those Notes which are drawn downwards.

Example

The Method of Bowing in Triple Time

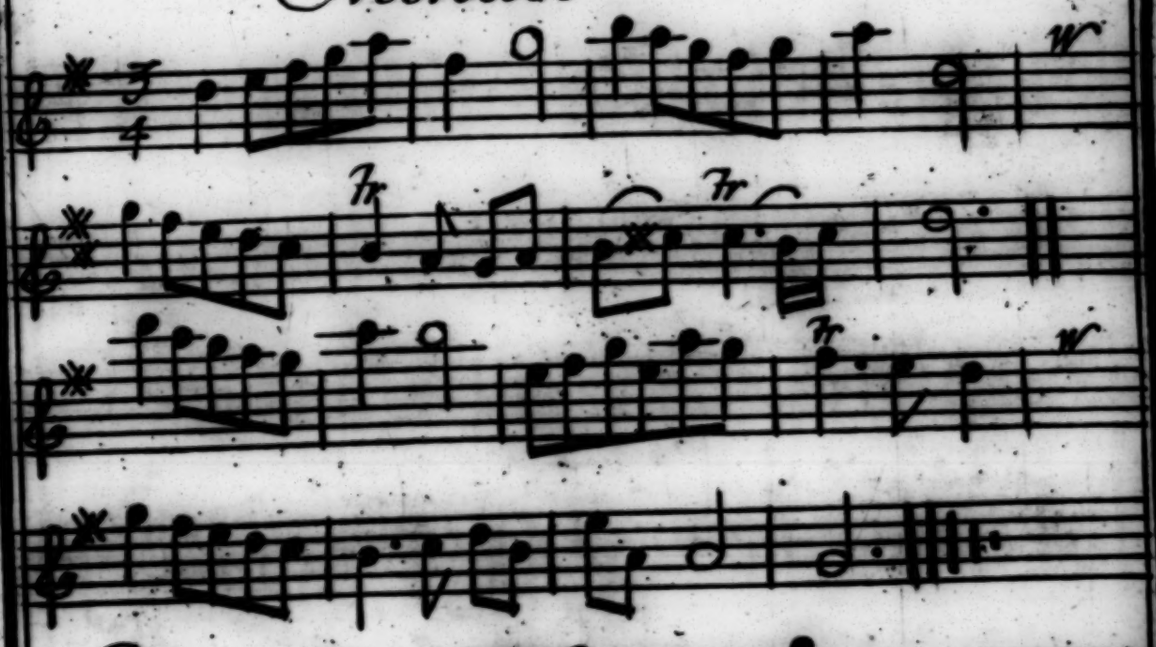
When three Minums are included in a Bar, the first must be struck with a down Bow, and the two last with up Bows, or otherwise you may play off the first with a down Bow, the second with an up Bow, and the third again with a down Bow, but in playing you will soon perceive the first direction to be the best, in regard that by this means the following Bar will begin more smooth with a down Bow.

When three Crotchets are found in a Bar, you must draw ye Bow downward for ye first, upward for the second, and continue so to do alternately: but if four Quavers follow a Bar of three Crotchets, then strike the first Crotchet with a down Bow & the other two with up Bows; to the end that you may more conveniently begin the four Quavers in the next Bar drawing your Bow downward

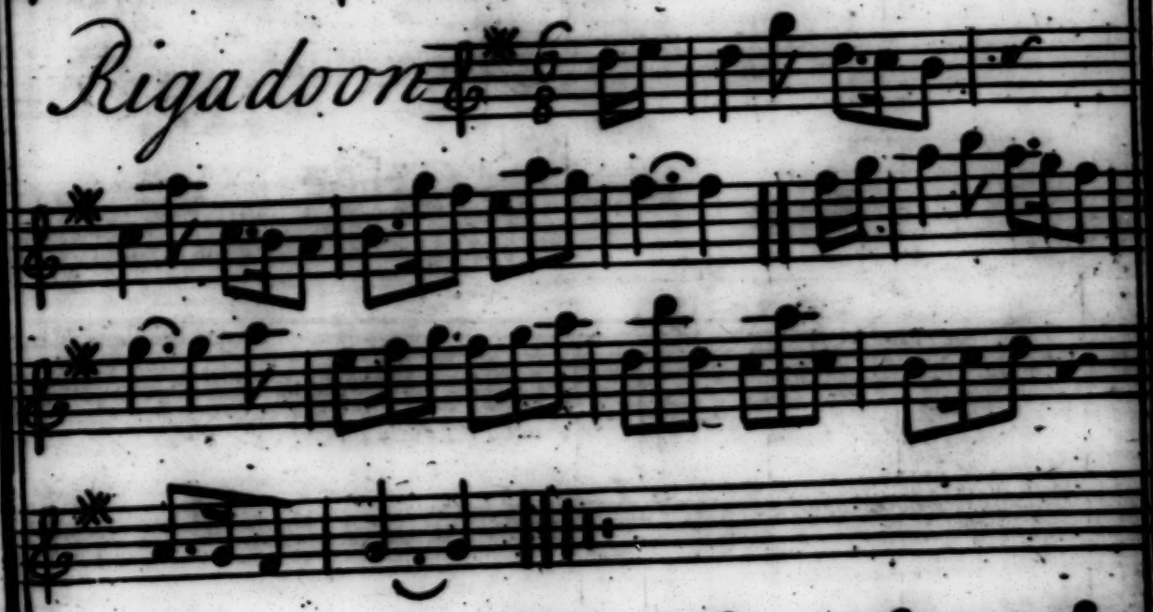
Minuet

Rigadoon

Minuet



Rigadoon



Minuet

Minuet in Rodelinda.

The following Minuets by the most Eminent Masters

Minuet

Minuet.

Minuet

Minuet

Minuet

Minuet

Minuet.

Rigadoon

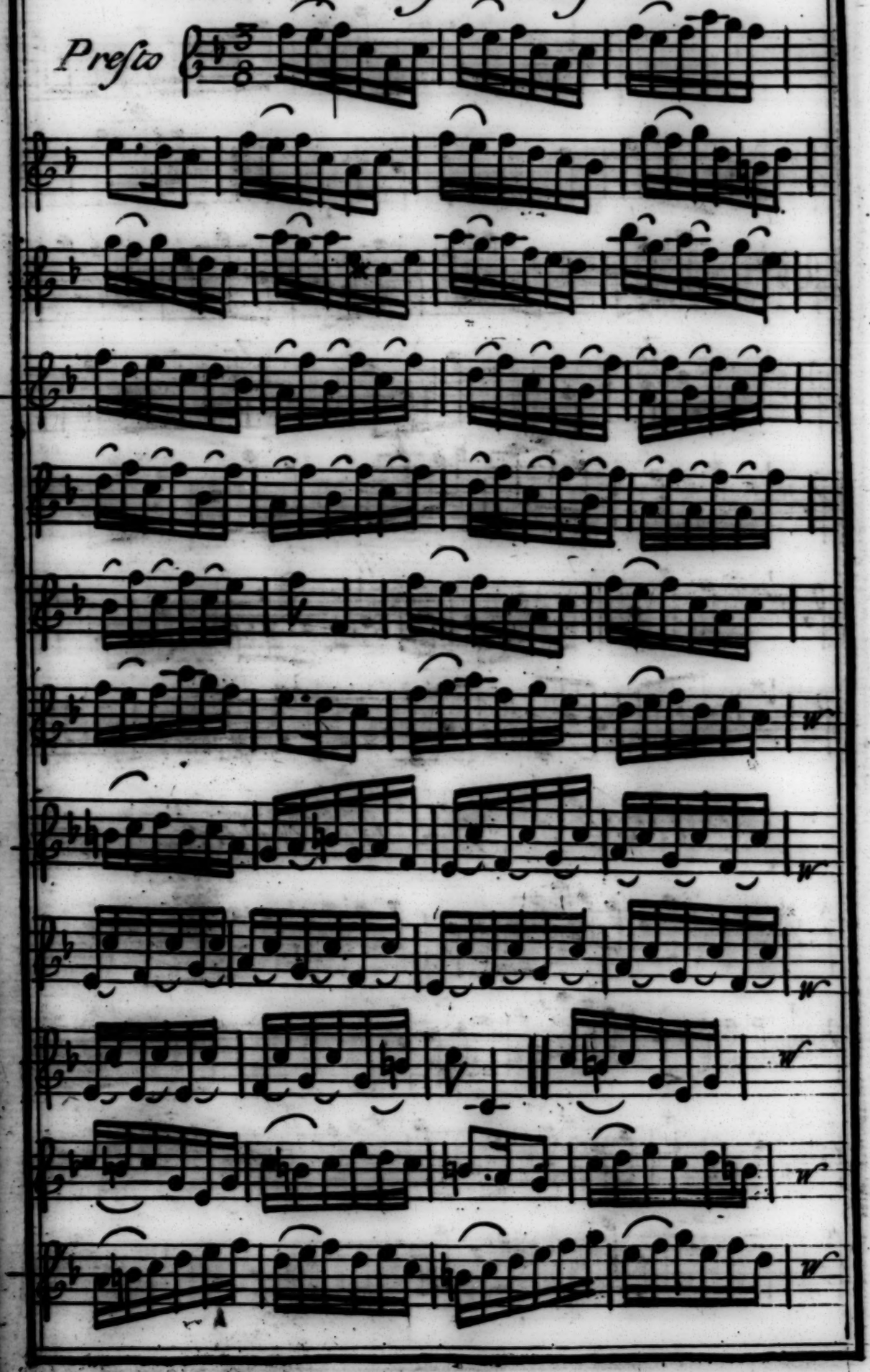
Sarabband by Sr Albinoni.

All°

Gavot by Sr Albinoni.

Air by Sig.r Masciti

Presto



20

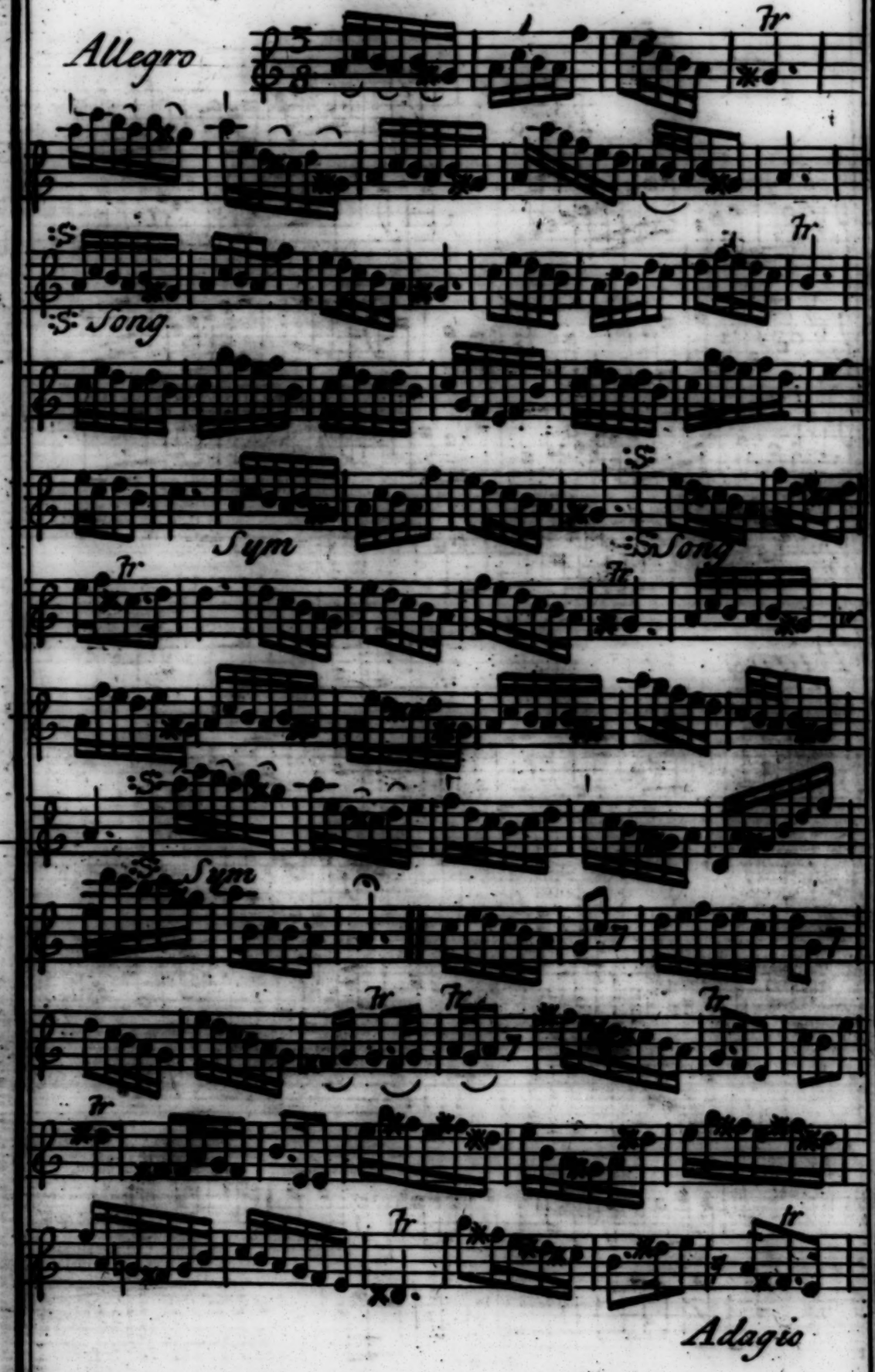
Air by Mr St Helene

Minuet.

Rigadoon

Rigadoon

A Favourite Air.



in the Opera of Sirve.

Air by Mr Handel in Julius Cæsar.

24 Un lampo e la Speranza.

In the Opera of Admetus.

A Favourite Air

in the Opera of Rodelinda

Aure portate by Mr Handel

Allegro
Tr
Song
Tr
Tr
Tr

in Ptolomy

Air by M.r Bononcini in Astyanax

A Favourite Air.

In Rhadamistus.

32

A Favourite Air

In the Opera of Rodelinda.

A Favourite Song

in the Opera of Admetus

Admetus

A favourite Air in Admetus.

Admetus

A Favourite Air

Tr
Sym
Song
Tr
Sym
Tr
Tr
Song
Tr
Tr
Tr
Tr
Violin

40

A Favourite Air in Siroe

by Mr Handel.

42 A Favourite Air

Tr
Tr
W
Sym
Song
Tr
Violin

Minuet

Rigadoon

Minuet

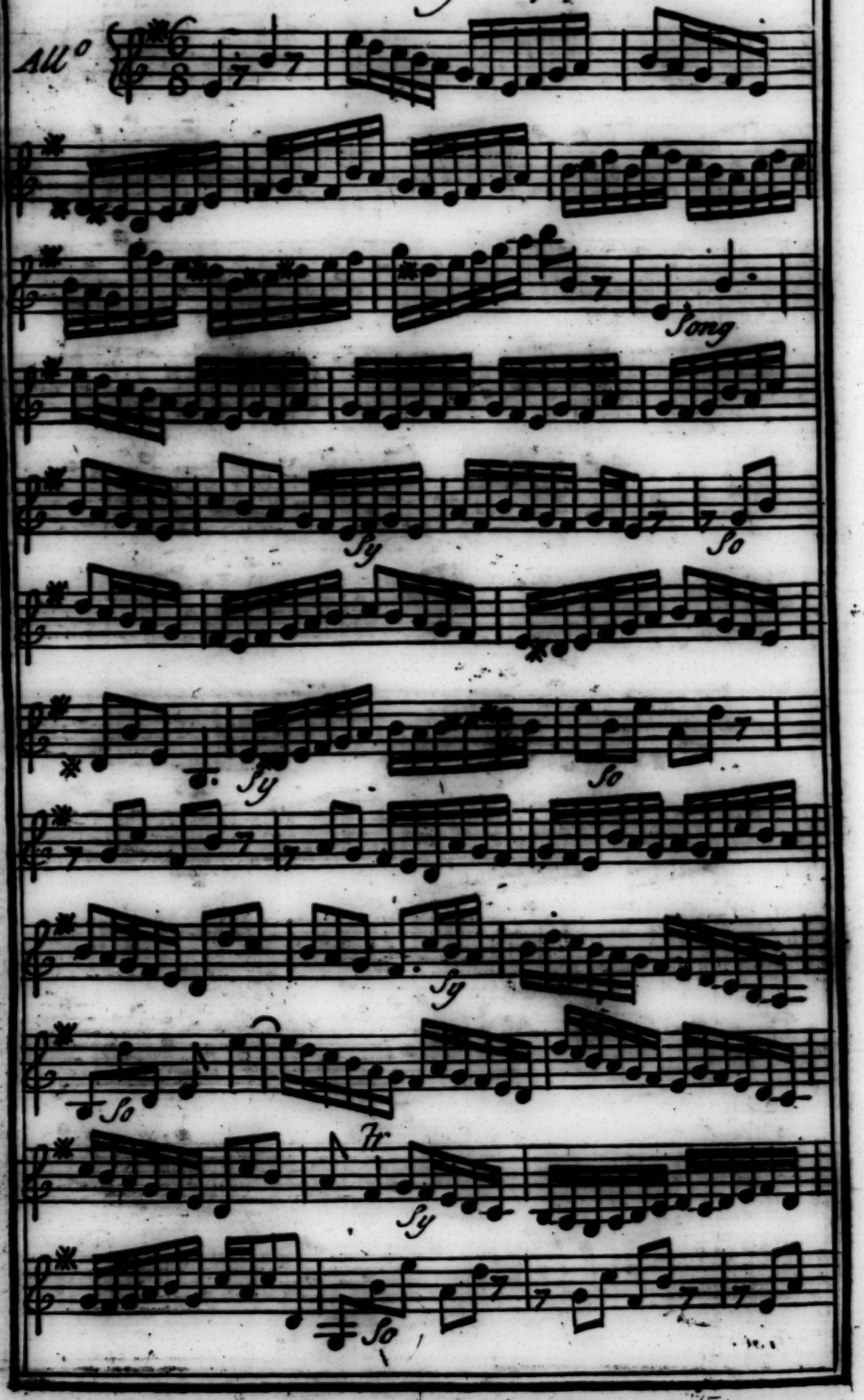
Minuet

Minuet

46

Furibondo in g Opera

All°



# of Parthenope

FINIS